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OCWEEKLY.COM/SLIDESHOWS
LONG BEACH ZINE FEST 2019

NIKKI NELSEN

up front

The County

06 | MOXLEY CONFIDENTIAL | It's a whale of a courthouse battle By R. Scott Moxley

07 | ALT DISNEY | The political psychology behind the '84 Disneyland strike By Gabriel San Román

07 | HEY, YOU! | Mother superior By Anonymous

Cover Story

08 | FEATURE | Son of Cobra Paul Lefèvre brings art to the surf industry By Josh Chesler

in back

Calendar

13 | EVENTS | Things to do while shaping your stick.

Food

17 | REVIEW | Nova Kitchen & Bar was built by money—lots of it. By Edwin Goei

17 | WHAT THE ALE | California Craft Beer Summit is brewing By Greg Nagal

18 | LONG BEACH LUNCH | Got Blue Bowls? Then you know perfection By Enn DeWitt

19 | EAT & DRINK THIS NOW | Elevated dining at Dranga Hill By Greg Nagal

Film

20 | FESTIVAL | Khmer Rouge still hangs over the Cambodia Town Film Festival By Matt Coker

21 | SPECIAL SCREENINGS | Compiled by Matt Coker

Culture

23 | ART | Construction junction, what's your function? By Dave Barton

23 | ARTS OVERLOAD | Compiled by Aimee Murillo

Music

25 | PREVIEW | Maat Junior Brown's man of Guit-Steal By Matt Coker

26 | CLOCKED IN | Punk/composer/illustrator May McDonough on art and commerce By Brad Logan

27 | CONCERT GUIDE | Compiled by Aimee Murillo

also

28 | SAVAGE LOVE | By Dan Savage

31 | TOKE OF THE WEEK | Island products By Jefferson VanBilliard

34 | YESTERNOW | Why Ali Baba Motel's makeover of convenience matters By Alex Crawford

on the cover

Photo by Shannon Aguiar
Design by Fedanco Medina

ORANGE FEATHERS »

FELIPE FLORES

OC WEEKLY

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"The rule of law protects every person, including people whose political beliefs we disagree with. Great job by the prosecutor, and shame on the author of this bizarre polemic against her."

—David, commenting on R. Scott Moxley's "DA White washed Neo-Nazi in Assault Trial from 2017 Trump MAGA Rally" (Aug. 23)

We respond: "The rule of law" isn't protecting the victims of assault by neo-Nazi scum at the rally

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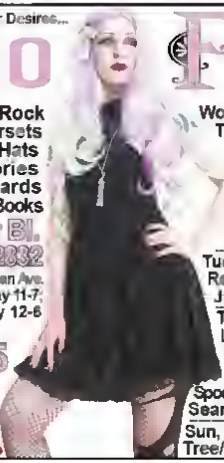

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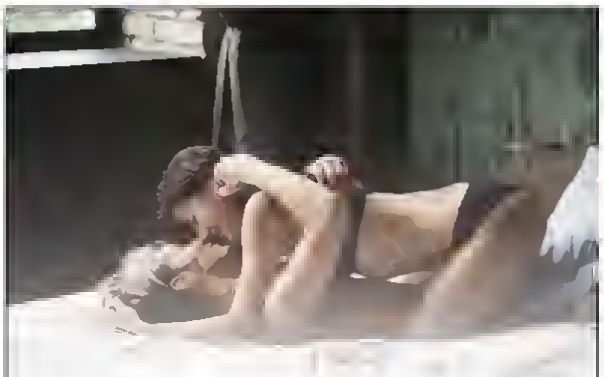

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'Whale of a Tale'

is the battle for whale-watching customers underhanded or just healthy competition?

The Pacific Ocean off Southern California's coast generates opportunities for businesses to profit from selling boats, seafood and cruises. But our waters also provide chances for capitalistic mischief. Though it's difficult to imagine, tempers have flared in a money-making endeavor you'd probably guess would inspire more joy than conflict: whale watching.

Boats regularly take excited tourists and locals on two- or three-hour ocean cruises, offering the hope that giant whales or pods of dolphins will emerge from the depths to perform awe-inspiring acrobatics. But behind the scenes, two hostile groups of whale-watching entrepreneurs are competing for those customers and the millions of dollars in annual income they produce.

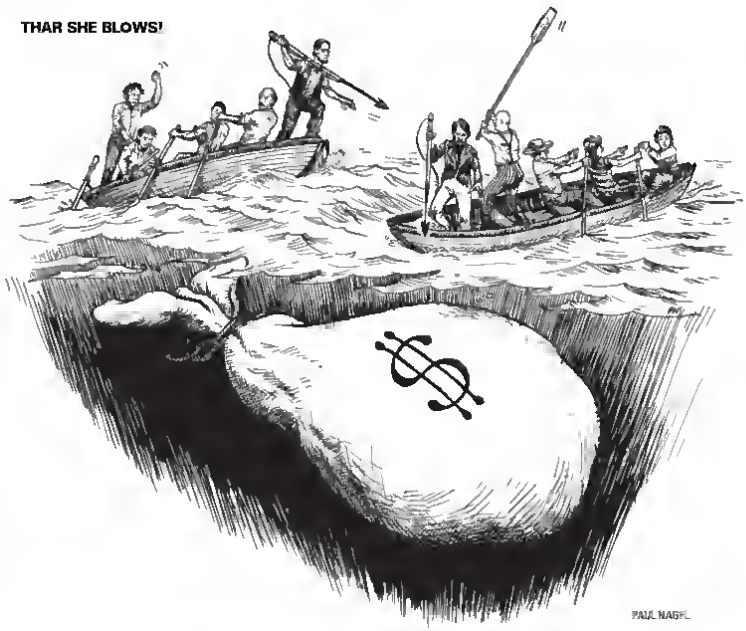
This fight consuming thousands of hours of high-skilled lawyering has taken place on three battlefields: wharves, online advertising and court. Two years ago, the whale-watching dispute prompted attorneys for Long Beach-based Harbor Breeze Corporation and L.A. Waterfront Cruises LLC to file a federal lawsuit against Orange County's Newport Landing Sportfishing Inc., Davey's Locker, Ocean Explorer Inc. and Freelance Sportfishing Inc.

» R. SCOTT MOXLEY

"This is a case of relentless, intentional, serial and flagrant false advertising designed to run plaintiff's (and all other competitors') entire businesses into the ground," the 61-page complaint states. "Every single whale-watching and sportfishing company from San Diego to Santa Barbara is forced to vigorously compete with the defendants for ticket sales as a result of [their] online false advertisements."

According to Harbor Breeze's lawsuit, the defendants have offered fake discounted ticket rates that contain "hidden" additional fees by "deceptively" claiming un-incurred expenses such as a "fuel surcharge" and "wharfage." It also accuses them of tricking customers into believing their boats launch from "any shore city in Southern California" when they are located entirely in Newport Beach.

It particularly irks the plaintiffs that Newport Landing and Davey's Locker targeted their home turf of San Pedro and Long Beach by buying Google ads that offer "Whale Watching Long Beach $10 Visitor and Resident Special." Another ad claims, "Providing Whale Watching Cruises for Long Beach Visitors for Over 20 Years." In the lawsuit, attorney Daniel C. DeCarlo called such statements untrue because "the defendants do not provide any cruise departures out of Long Beach."


THAR SHE BLOWS!

PAUL NAGEL

The defendants' "false advertising has caused serious damage to the plaintiffs, who receive calls nearly every day from upset customers demanding they lower their ticket prices to match the defendants' prices," according to DeCarlo, who alleges his clients have lost at least $2.4 million in income in recent years. "To stay afloat, plaintiffs have been forced to dramatically lower their ticket prices (in some cases to as low as $7.50) and expend more than $10,000 per month on Google advertisements."

But Todd R. Wulffson, one of the defendants' attorneys, sees the lawsuit as an example of sour grapes. Wulffson told a jury in late June that Harbor Breeze provides customers "a Cadillac experience" on "super-nice," "fantastic" and expensive yachts while his clients offer "a Chevy experience" with significantly lower prices for cheaper boats that total about $2.5 million in value.

"At the end of the day, this case is about giving consumers a choice," he said. "We're trying to attract the consumer who's looking for a reasonably priced family experience. The plaintiffs, unfortunately, can't afford to compete at our price point. They can't meet [our] $16 special or $10 special because they have almost $20 million worth of boats that have mortgages."

In his closing argument, DeCarlo fired back. "The defendants have chosen not to give the consumer a better experience," he said. "Good for them. That's their choice. But I'll tell you what, ladies and gentlemen. When my client pours all that money back into these boats to give consumers a better experience, what he's entitled to is a level playing field. They've got to play fair. All he wants is fair advertising."

After about three hours of deliberations, the jury found that the defendants made false or materially misleading statements of fact in commercial ads, those moves likely deceived a substantial segment of the market; and the plaintiffs suffered related losses.

But the panel voted to give the plaintiffs, who wanted "no less than $1 million," zero in damages.

In recent weeks, U.S. District Court Judge Cormac J. Carney, who called the case "a whale of a tale," considered the plaintiffs' push for $1.5 million in attorney fees and the disgorgement of ill-gotten profits the defendants may have accumulated, funds possibly totaling more than $4 million, according to court records. He declined, noting that jurors had been instructed that Harbor Breeze was entitled to damages only if the defendants' conduct had been proved "willful," and yet they gave nothing.

"With respect to the defendants' advertising on location, the evidence presented at trial showed they intended to optimize their search-engine results, not confuse consumers," Carney observed. "There was also no evidence the defendants intended to mislead consumers with respect to their ticket prices—even if it was, in fact, misleading—since the defendants ultimately disclosed all fees prior to purchases."

However, the plaintiffs were successful in lobbying for a post-verdict permanent injunction. "There is a public interest in ensuring honest advertising," Carney declared. "There is also a public interest in favor of full and honest competition. The defendants argue the injunction would be moot because they have already changed their advertising. But this provides no guarantee that they will keep those changes in place."

He added, "If the defendants repeat the name of a city other than Newport Beach in an ad or on a webpage, they will be required to clearly disclose that their cruises depart from Newport Beach. [They] must also advertise a price for a ticket that is the entire final cost of the ticket."

RSCOTTMOXLEY@OCWEEKLY.COM

» GABRIEL SAN ROMÁN

FEDERICO MEDINA

Strike Psych

Disneyland's greatest labor dispute 35 years ago this month seemed to be about dollars and cents. Union workers demanded better pay and no cuts to benefits when they walked off the job. The Mouse House, in turn, insisted on a two-year pay freeze and an end to health-care benefits for part-time workers. But the "Friendliest Strike on Earth" went deeper than just the competing calculations of stalled contract negotiations.

To workers, it became a struggle over the soul of Walt Disney's legacy, one that imperiled the tight-knit "family" of all involved in keeping it alive.

That's the conclusion a pair of scholars came to in "Conflict at Disneyland: A Root-Metaphor Analysis." Ruth C. Smith and Eric M. Eisenberg interviewed workers and managers before, during and after the strike for their 1987 article that ran in an academic journal. They filtered out the core beliefs that shaped the workers' and managers' worldviews—"root-metaphors" in academic talk—that led to the inevitable impasse.

Workers understood Disneyland as a drama, not just an amusement park. (They're called cast members, after all.) More important, they also believed that relations with management were familial, in essence, until bitter contract negotiations challenged the notion. "Walt wanted a family, but it's business now, not Walt's dream," a ride operator said in an interview. "It's not what he wanted."

During the 22-day strike, unions held a candlelight vigil mourning Disney's supposedly dying dream. But what really helped get both sides back to the negotiating table happened when workers paid their way into Disneyland and began distributing handbills to people, upending the "drama" of the park.

The strike formally ended in October with a ratified contract that exchanged a two-year wage freeze for keeping health benefits for part-timers. Its legacy carried on at the park through ill feelings toward scabs who crossed the picket lines and a continued resentment of management.

Smith and Eisenberg offered advice for the Mouse House. "An altogether new root-metaphor may be needed," they concluded, "one that sees employees neither as 'actors' nor 'children,' but as full participants in shaping the present and future of life at Disneyland."

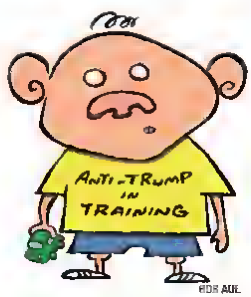
GSANROMAN@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Mother Superior

You are the mom who took her misbehaving child out of the restaurant to correct his behavior. You told him in no uncertain terms what behavior was acceptable and that if he wanted to go back in and join the family, he would need to change ASAP. You stayed with him until he acquiesced, albeit reluctantly. When he started to whine a little, you shut it down. Mom, you did a great job. Thank you for providing him with the guidance he needed. He may not have realized it at the time, but he is a lucky boy to have a mom like you.



EDS ADD.

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10/2 NAYES CARLL
10/3 JIM MESSINA
10/12 THE DAN RAND
10/18 RIG RAD VOODOO DADDY
10/25 AL JARDINE
11/2 TYRONE WELLS
11/7 NOLLY HATCHET
11/13 TIN REYHOLDS and TR3

UPCOMING SHOWS

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11/23 OZOMATLI
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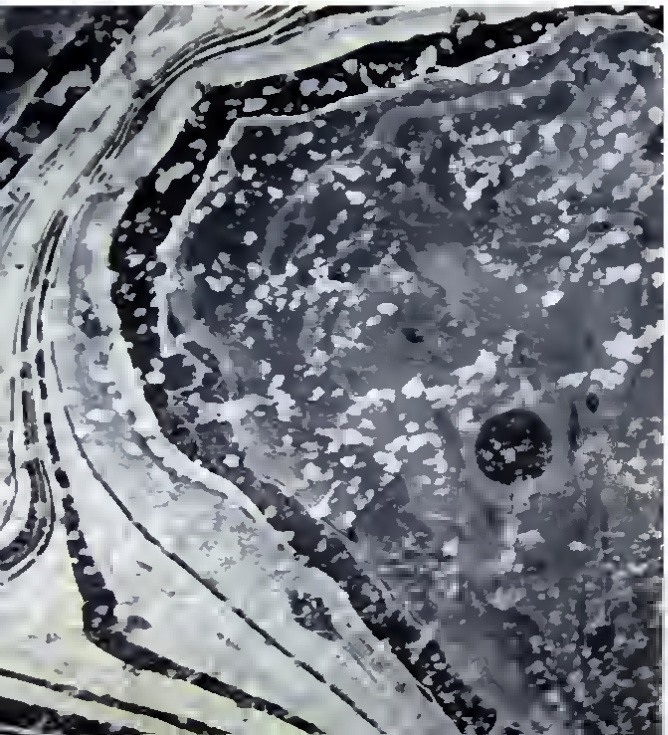
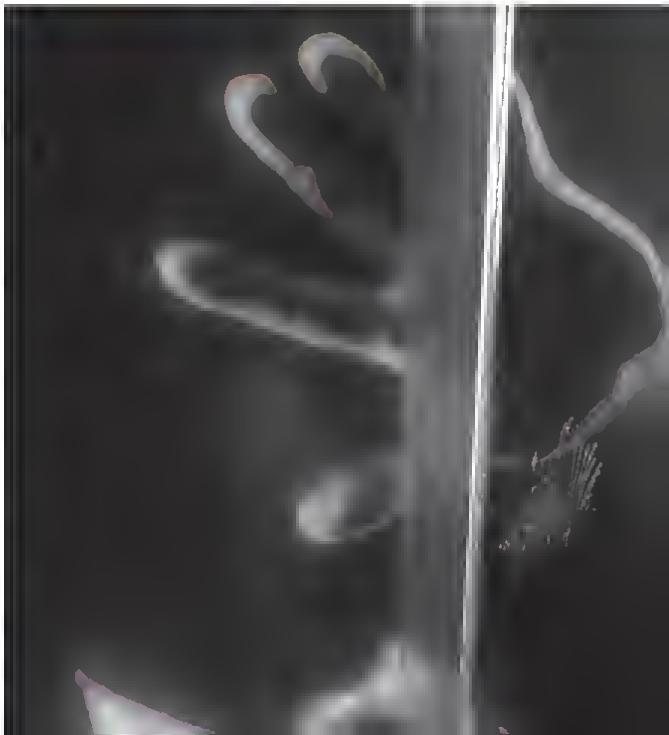
THE SHAPE OF BOARDS TO COME

SON OF COBRA PAUL LEFÈVRE BRINGS ART TO THE SURF INDUSTRY

BY JOSH CHESLER

PHOTOS BY SHANNON AGUILAR





SON OF COBRA

Paul Lefèvre doesn't like to be called an artist, but anyone who has seen what he can do with a surfboard, car or other physical medium would have a hard time arguing that what he does isn't art.

The French surfboard shaper, glasser, designer and manufacturer—who is best known by his nickname/brand, "Son of Cobra"—may have gained attention on a global level through his collaborations with companies such as Lost, Rip Curl and DMS, but it has only been since he set up shop in an industrial garage in Costa Mesa that Lefèvre has taken full responsibility for each step of the board-making process.

To the untrained eye, Lefèvre's current selection may appear modest or subtle compared to the louder, more colorful ones often tucked under the wetsuit-clad arms of locals. The lifelong surfer developed his avid fan base by pushing boundaries and experimenting in shapes, glassing and retro designs (including creating a perfectly clear "invisible" board that would make even Wonder Woman jealous). Now that he's a one-man show, he can embrace an elegant, milder color palette while putting more emphasis on the marbling, texturing and tinted glassing of each board—although he never has a problem with taking on a custom order for something in a bold fire-engine red or neon green, so long as he keeps his own artisanal standards.

"I don't like doing the same stuff that somebody else does," Lefèvre says. "I always want to create something that is new, and that's the funnest part of the work for me. I always try to find some new art, design, shape, curves, whatever I can do to make it different. That's the exciting part of the process. Sometimes you get some bad stuff, but sometimes you get some cool art that you can use to go forward."

Although no one sees the products that don't work out, his successful scientific experiments have yielded memorable, though virtually unrepeatable results.

Even if he carries the same traditional tattoos and relaxed demeanor of most in the surf industry, his background isn't exactly the norm.

While growing up windsurfing off the beaches of Northern France, Lefèvre realized he had a passion for the science of surfboards. As a teenager attending a high-end fine-arts school in Belgium, he began messing around with shaping his own boards as well as using surfboards as canvases.

The summer when he was 14 years old, Lefèvre and a friend drove to the South of France, where he surfed and soaked up everything he could from the area's master surfboard shapers. Showing his board and artwork to the local professionals, the young artist earned attention and was invited to draw on their boards, giving him the opportunity to spend time in legitimate surfboard factories instead of just trying to make the best out of whatever materials he could find.

After he graduated with a degree in graphic design, Lefèvre decided to go back to his first love. He discovered Australia's incredible surf culture, as well as its relatively lax work-visa requirements, and moved down under to put in some serious hours both on the beach and in surfboard factories.

"Once I got [to Australia], I started telling people that I was a professional surfboard glasser, even though I'd only ever glassed maybe four or five boards in my parents' garage," Lefèvre says. "The next week, I was working in a factory, where I was expected to glass six boards per day. I was like, 'Oh, wow! Oh, shit. . . . What am I doing here?' But it went fine. I ended up working at about three or four other factories in Australia, too, so I could work more with pigments and colors. That's where I learned all of the tricks that the old guys would give you."

After his year-long visa was up, Lefèvre returned to France and started his own business, the Lucky Bastards Glass Co., in 2006. By using the colored glassing techniques he'd picked up in Australia, the young craftsman and his friend Tristan Mausse quickly became standouts across Europe's independent surfing scene and were hired by several private clients and companies to give high-end surfboards a more retro look.

As his relatively underground business grew and he became a bigger name in the global surf industry, Lefèvre crossed paths with Matt Biolos of Lost Surfboards, who asked the now-experienced glasser to bring some of his work to the company's headquarters in San Clemente. The duo quickly forged a symbiotic partnership, with Lefèvre splitting his time between California and France.

By 2016, Lefèvre was able to get a visa and move to California with his girlfriend. "All of the surf industry is pretty much based [in California], and my girlfriend worked in the surf industry as well, so we both knew a lot of people in the industry when we came here," Lefèvre says. "For me, working on a global collaboration with a company like Rip Curl is easier here because all of the guys are out here. I have a lot of work out here, and I've been really enjoying it."

After well more than a decade of glassing other people's boards for a living, Lefèvre settled on Costa Mesa as the headquarters for the formal launch of his own brand.

As for the name, Lefèvre took it from

»CONTINUED ON PAGE 10

LEFÈVRE LEARNED FROM THE OLD MASTERS

ONE DROP REDEMPTION
ONE DROP
REDEMPTION
Tribute to Bob Marley & The Wailers
Roots of Mine & Kyle Smith
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The AC/DC Experience
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Selena
COMO LA FLOR BAND
A TRIBUTE TO SELENA
FRIDAY, NOV 1
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THE SHAPE OF BOARDS TO COME

» FROM PAGE 9

"WHAT HE'S DOING IS REALLY RARE," SERENA LUTTON SAYS OF LEFÈVRE

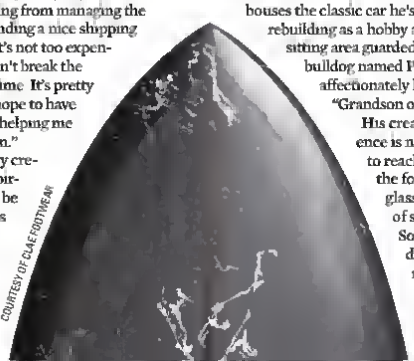
a song by the French rock band Cobra, "Fils du Cobra." He thought the translated name, Son of Cobra, would sound more appealing and "less French" to a global audience than Paul Lefèvre Surfboards. It was one of the first business decisions he had to make for his new company, and it was likely one of the easiest considering how many other aspects of the industry the tattooed surfboard scientist had to learn about to go from an independent contractor to a one-man production team.

"The transition from working for other people to being my own brand has been a big change, but it's been pretty smooth—and now I can do more shaping instead of just glassing because it's my own brand," Lefèvre says. "I still glass for some other brands while working on my own because I'm still learning every day. It's a lot to learn with everything from managing the supplies to finding a nice shipping company that's not too expensive and doesn't break the board every time. It's pretty tough, but I hope to have more people helping me with that soon."

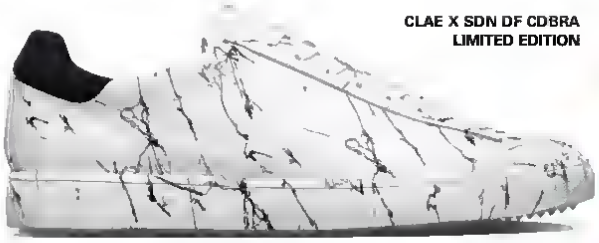
"He's a very creative and inspiring person to be around, but as a businessperson, he's really bad," adds Serena Lutton, Lefèvre's girlfriend, with a laugh. As the only other Son of Cobra employee, she handles a lot of the logistics and other back-end details. "He would say the same thing. He's really bad at marketing his work, but I feel like every true artist is like that. He also doesn't like being called an artist, but that's what he is. Sometimes being around him and looking at what he's doing makes me sad because I wish that more people were aware of him. What he's doing is really rare, both technically and visually, but maybe he wouldn't be as talented with that if he were taking the time and energy to market himself properly."

Lefèvre took his time in modifying and customizing his studio and showroom into his minimalist dream space. Aside from the dozens of in-progress and finished surfboards scattered around, the open space houses the classic car he's currently rebuilding as a hobby and a small sitting area guarded by a sleeping bulldog named Paul Jr. (and affectionately known as "Grandson of Cobra").

His creative presence is now starting to reach far beyond the foam, fiberglass and resin of surfing. The Son of Cobra's designs and marbling styles can now be seen



COURTESY OF CLAE FOOTWEAR



CLAE X SDN DF CDBRA
LIMITED EDITION

COURTESY OF CLAE FOOTWEAR

on everything from clothing to furniture through partnerships with an array of companies. Among those collaborations is a limited collection of styles for popular sneaker brand CLAE, there's also a pair of co-branded surfboards.

"We at CLAE pay meticulous attention to materials, while keeping our silhouettes understated," says Jerome Thuillier, CLAE's general manager for the Europe/Middle East/Africa region. "This collaboration with Son of Cobra gave us the opportunity to take the boldness of his marbling technique and give it a unique appearance of depth on one of our classic silhouettes. This collaboration also gave us the ability to offer our customers his emblematic boards."

Son of Cobra may just be getting started as a brand (the official launch party was last month), but the man behind the moniker has quickly established himself in SoCal's surf scene. As more brands begin to either collaborate with him or just outright bite his style, it's tough to ignore Lefèvre's impact. For now, the products that come out of his Orange County industrial space are unparalleled works of craftsmanship created by a world-class artist—even if it's a title Lefèvre refuses to accept for himself.

"I think a lot of my art background is still there, and I like to push myself to go look at some exhibitions and find some nice techniques that I can use on a board, so it all goes together," Lefèvre says. "Sometimes I put a lot of art on a board, and people don't even want to put wax on it, so it's harder to sell it. I get inspired by a lot of art and design, and I still do a little bit of graphic design on the side, but I don't think I'm an artist [with surfboards]. Art can be anything, and it is amazing, but I think [Son of Cobra] is more of a brand than an artist."

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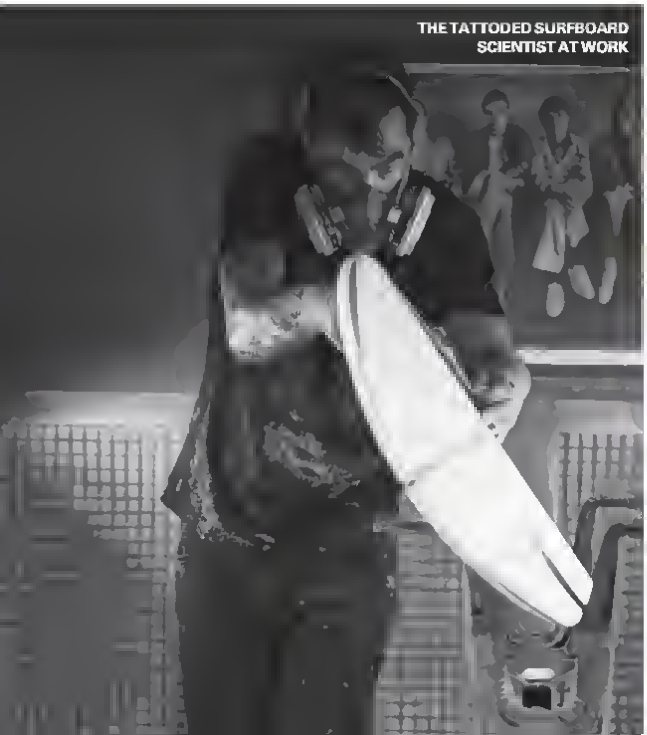

THE TATTOOED SURFBOARD SCIENTIST AT WORK

HERE TO GIVE VOICE.

Women's voices take center stage at
Chapman University's College of Performing Arts

THEATRE

Department of Theatre's upcoming season entitled "#HERSTORIES: A Celebration of Women's Voices and Women's Stories."

DANCE & MUSIC

Department of Dance and the Hall-Musco Conservatory of Music will be highlighting works composed and choreographed by women throughout the 2019-20 concert season.

CHAPMAN CELEBRATES SCHOLARSHIP GALA

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CHAPMAN UNIVERSITY | **College of Performing Arts**

JEREMY LANGEL

fri/09/13

[COMEDY]

Putting the 'Fun' in Funches

Ron Funches

Friday the 13th may be spooky for the superstitious types, but what's better for battling fear than laughing at it? You may know veteran comedian Ron Funches from his standup specials, his appearance on the defunct Comedy Central show *@midnight* or as the voice of Cooper in the animated film *Trolls*. He brings his hilarious, earnest observational comedy to the intimate Rec Room HB, where he'll riff on a number of subjects, including video games.

Ron Funches at the Rec Room HB, 7227 Edinger Ave., Huntington Beach, (714) 316-0775, wwwrecroomhb com. 7:30 p m. $15 21+. —WYOMING REYNOLDS

[CONCERT]

No Sadness Here

SadGirl

The band SadGirl curiously doesn't have a single woman in it; their name is inspired by the doo-wop and girl groups of the early 1960s that shaped Los Angeles' rock & roll scene, as well as the subsequent "sadgirl" *chola* scene. Their music also takes a page from the Ronettes, Elvis Presley and artists produced by Phil Spector, then fusing it with spooky surf, Americana, lo-fi punk groups such as Suicide, and reverb-heavy sounds like Angelo Badalamenti's entire *Twin Peaks* soundtrack. The trio have had heavy exposure in the LA surf-punk scene for a while, and now they're geared for a wider audience tonight at the Observatory who will appreciate their heavenly tunes.

SadGirl with the High Curbs and Marinero at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com. 8 p.m. $16. —AIMEE MURILLO

sat/09/14

[FESTIVALS]

BEACH PARTY! Surf City Days & He'e Nalu Aloha Pier Festival

Over two days, the Surf City Days & He'e Nalu Aloha Pier Festival spreads activities throughout downtown Huntington Beach: on Main Street, Fifth Street and Pierside Plaza, as well as on the pier and beach. Guests are welcome to observe or participate in everything from a volleyball tournament to dory-boat racing to surf and skateboarding competitions. Additional attractions include live music, Polynesian dancing, a vintage VW bus show, and island-inspired food and vendors. Put on your Polynesian best, then join the party!

Surf City Days & He'e Nalu Aloha Pier Festival at downtown Huntington Beach, Huntington Beach, (714) 536-8300; hbdowntown.com. 8 a.m., also Sun. Free. —SCOTT FEINBLATT

[CONCERT]

Nobody's Angel

Alejandra Guzmán

For many black-eyeliner-wearing, tongue-sticking-out *rockeras* in the '80s and '90s, Alejandra Guzmán was their goddess. The daughter of respected Mexican Hollywood elite—Silvia Pinal and Enrique Guzmán—thumbed her nose at conventions and wrote and sang music reflecting her rebellious, emotionally enraged worldview in her throaty, raspy voice. While she has since soothed her bad-girl image, Guzmán still carries the hardcore, rock-&-roll swagger that defined her early career and catapulted her to rock-icon status in Mexico and the United States. And tonight at the Honda Center, she'll remind us all she's still the fire-breathing pop/rock heroine we remember her to be.

Alejandra Guzmán at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500; hondacenter.com. 8 p.m. $39-$199. —AIMEE MURILLO

sun/09/15

[THEATER]

Hail to the Queen

The Audience

Watching Helen Mirren do, well, anything is worth whatever the ticket costs—and this opportunity to see her play the role (exquisitely) of Queen Elizabeth II should definitely not be missed. *The Audience* gives us a glimpse behind the royal curtain of the ultra-private weekly meetings the Queen holds with her prime ministers. And even though this Tony Award-winning play actually took place in 2013 in London, that doesn't matter. The Barclay Theater screens the original broadcast this week as part of its National Theatre Live series, now celebrating 10 years.

MORE ONLINE
OCWEEKLY.COM

The Audience at Irvine Barclay Theater, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 2 p.m. $17-$22. —ERIN DEWITT

[SPORTS]

Hit the Off-Road

Sand Sports Super Show

City life got you down? Get yourself an ATV and take an off-road escape. The Sand Sports Super Show will gladly provide those with a wandering spirit options and ideas on how to make it happen. The weekend-long expo brings a wide variety of vendors selling the latest UTVs, ATVs, sand rails, Side x Sides, accessories and other relevant products, as well as info on how to stay safe. Veteran and competitive riders can also seek out the most updated improvements and innovations to their vehicles. Bring your fellow thrill-seekers to this one.

Sand Sports Super Show at the OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500, sandsportssupershow.com. 9 a.m. $15-$30; children 12 and younger, free. —AIMEE MURILLO

mon/09/16

[CONCERT]

Wake Up New

The Mountain Goats

The Mountain Goats' brand of indie folk/rock has not only survived, but it's also thrived during the band's nearly 30 years of existence. Formed in Claremont, but now based in North Carolina, the John Darnielle-led outfit consistently put out great music. In April, they released the *Dungeons & Dragons*-inspired *In League With Dragons*, and a new single from that album, "Welcome to Passaic," hit radio stations just last month. Instead of being confused, fans have relished in the band's quirkiness, which you can expect a heavy dose of tonight in Anaheim.

The Mountain Goats at the House of Blues, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 8 p.m. $23.50. —WYOMING REYNOLDS

tue/09/17

[CONCERT]

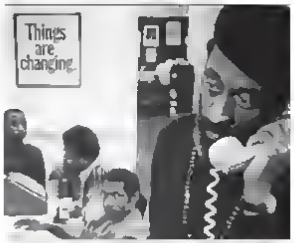
Bloody Fantastic

Mortis Live and UNDEAD

Fusing elements of cabaret, vaudeville sideshows, theater and horror with Southern Goth and industrial, Mortis Live and UNDEAD is the show for people who want a little blood in their performing arts. Based in Los Angeles, the singularly named Mortis has written and composed numerous musicals as visual components to his albums, and with a vibrant cast and crew that includes the Mortis dolls—a burlesque troupe that puts the gore in gorgeous—he brings to the Doll Hut an electrifying story that features love, violence, death and rebirth. You Goth-loving gorehounds are gonna adore it.

Mortis Live and UNDEAD at the Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0775; www.worldfamousdollhut.com. 8 p.m. Free. —AIMEE MURILLO

wed/09/18



COURTESY OF CINEMA V

[FILM]

BLACK BLACK COMEDY

Putney Swope

Mad Men meets *Doctor Strangelove* in cinematic cult classic *Putney Swope*, which is perhaps worth watching all four times it's screened at the reliably provocative and dedicated Frida Cinema. Each perfectly satirical scene, written and directed by Robert Downey Sr., couldn't have been done at any time other than 1969. In cultural, political, comedic resonance with Lenny Bruce, Paul Krassner, Richard Pryor, *MAD* magazine and Marshall McLuhan, its deadpan, absurdist send-up of Hollywood and Madison Avenue takes down Black Power stereotypes, sketchy sexual politics, subliminal messaging and liberal co-opting of civil rights. No *Putney Swope* 40 years ago means no *Sorry to Bother You*—it was and is that funny, smart and subversive.

Putney Swope at the Frida Cinema, 305 E. Fourth St., Santa Ana. (714) 285-9422, thefridacinema.org. 2, 4, 6 & 8 p.m. $7-$10.50. —ANDREW TONKOVICH

[PETS]

Pup Party

Yappy Hour

This afternoon, get your yap on as you and your dogs enjoy a luxurious Yappy Hour at the Ritz-Carlton Laguna Niguel. The monthly soiree allows dog owners to bring their furever friends, make new ones and play in a relaxed, safe setting. A variety of libations and drinks are offered to humans and canines alike; while you sip on cocktails, beer, wine (appropriately themed around dogs with delightful names such as Mutt Lynch Unleashed Chardonnay, Merlot Over and Play Dead, etc.), pups can lap up tasty bacon, chicken, beef or even vegan-flavored water. Proceeds from this fun hangout session go to the Veterans Initiative of Canine Companions for Independence. And kids are welcome, too!

Yappy Hour at Ritz-Carlton Laguna Niguel, 1 Ritz-Carlton Dr., Dana Point, (949) 240-2000, www.cci.org. 5 p.m. Free. —AIMEE MURILLO

thu/09/19

[FOOD & DRINK]

Stay Hungry

Hungry Games 2.0

Help fight hunger in Orange County at the Hungry Games 2.0, hosted by Braken's Kitchen, a nonprofit started in 2013 by chef Bill Bracken, whose mission is to bring nutritious meals to struggling communities by rescuing discarded food from local grocery stores and restaurants. This fundraising event features an array of delicious cuisine in a live-kitchen setting, allowing guests to wander through the 9,000-square-foot space and enjoy small bites created by chefs from some of the finest eateries in the region. Beer and wine are also on hand, and afterward, patrons may relax in the "yard" with desserts and a silent auction to benefit underserved children and families. Slip into your best casuals and come show your support!

Hungry Games 2.0 at Bracken's Kitchen, 13941 Nautilus Dr., Garden Grove, (949) 445-3585, www.brackenskitchen.com. 6 p.m. $95-$380. —SR DAVIES

COURTESY OF CINEMA GUILD

[FILM]

CIAO, CITY OF ANGELS!

Los Angeles Plays Itself

Thom Andersen's *Los Angeles Plays Itself* is less a straightforward documentary than a video essay that aims to deconstruct the many ways the iconic city has been depicted throughout the rise of cinema. Its many reputations—as entertainment mecca, ground zero of youth-culture trends, vapid playground for the rich and famous, etc.—linger in the global consciousness, so much so it's hard to know what the real LA is (answer: all of the above and more). With fictional and nonfictional depictions of LA presented side by side through footage and film excerpts, Andersen showcases how the city is less a location than a character and, consequently, a state of mind. Advance reservations to the screening of this beloved experimental doc at Laguna Art Museum are recommended.

Los Angeles Plays Itself at Laguna Art Museum, 307 Cliff Dr., Laguna Beach. (949) 494-8971, lagunaartmuseum.org. 6 p.m. Free with museum admission ($5-$7). —AIMEE MURILLO

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Child Care Provided (9m-12yrs)
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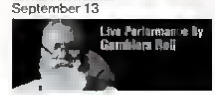
SPEAKER & TOPIC
KEVIN BLUE "MY HEAD WANTS ME DEAD BUT WILL SETTLE FOR A DRINK"
September 13



SPEAKER TOPIC
THE ROAD THAT FINALLY BROUGHT ME TO A MOMENT OF CLARITY
September 20

SPEAKER TOPIC
...SS, ACCEPTANCE AND ACTION
...ber 27

San Juan Capistrano
Chamber of Commerce
FOOD & WINE
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Tickets only sold online, no tickets will be sold at the door. SJC Chamber Office, or at participating establishments.

Sysco

MUSIC ISSUE

PUBLISHES 09/19/19

OC WEEKLY

EVENTS AT NEWPORT DUNES

Reggae of the Beach ft. Pato Banton
King Schasha, Adwela, Cal1fa, iLocks Walker & Souls of Love
Saturday, Sept 14, 5:30 p.m. at the Newport Dunes

Movies on the Bay ft. The MEG
Saturday, Sep 21, 6:00 p.m., Newport Dunes Beach

Tracy Byrd
Multi-platinum recording artist
Sunday, Sep 29, 4:30 p.m.
Newport Dunes Beach

Groove Kitty
'80s Music
Friday, Oct. 4, 8:00 p.m.
Back Bay Bistro

Newport StandUp Comedy
ft. Zac Miller
Friday, Oct. 18, 9:00 p.m.
Back Bay Bistro

Yachty By Nature
Saturday, Oct. 26, 8:00 p.m.
Back Bay Bistro

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WATERFRONT RESORT & MARINA

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PHOTOS BY EDWIN GOEI

The Sixth Element

Nova Kitchen & Bar in Garden Grove was built by money . . . lots of it

BY EDWIN GOEI

I had no idea how massive Nova Kitchen & Bar in Garden Grove was until I swung open a front door so enormous it could hold back King Kong. Strolling into the largest of five dining areas, I saw a glass-encased wine room and bars illuminated with color-changing LEDs. In a private section with booths, a shimmering chandelier that looked designed specifically for the room dangled above me. Surely a high-priced architectural firm was involved, as well as an AV expert, who was responsible for the two-story-tall video screen that played nothing but a customized loop of abstract images more appropriate for a rave.

Nova was the kind of Steve Wynn sky's-the-limit project that wouldn't surprise anyone if it were on Las Vegas Boulevard. But in Garden Grove, it was at a level uncharacteristic of Orange County outside of what's Disney-owned. I suspected it would take a multinational company with a strong balance sheet to bankroll a restaurant of this magnitude and scope. To confirm my suspicions, I asked the waitress, one of five staff members who served me that night.

"Is this place owned by the hotel next door?"

"Yes, it is," she replied. "We're part of the Hyatt Regency Orange County."

I later learned the hotel itself was bought by a Chinese conglomerate called Shanghai Construction Group, the firm responsible for Shanghai Tower, the tallest skyscraper in China. It paid $137 million for the Hyatt in 2015 and invested another $10 million to renovate this space.

At last, it all started to make sense. It also explained why no one who worked there looked worried that despite the space and money spent, the restaurant was practically empty.

We were seated alone on a patio that had the capacity to host an entire wedding party. Later, a pair of out-of-town businessmen took the table across from us. They were, no doubt, also told by the hostess that from out here, they could see the Disneyland fireworks at 9:30.

The businessmen took a few minutes with the menu. Nova's list of dishes is not divided into the usual categories of appetizers, salads and entrees. Instead, it's organized according to the five elements of Taoism: water, wood, fire, earth and metal.

All the sushi and sashimi were crammed onto the page for "Water." The section for "Wood" contained fried rice and noodles. The proteins were categorized under "Fire," and "Earth" had all the salads. "Metal," however, seemed to be the repository for things that didn't quite fit anywhere else. The roasted Brussels sprouts were there, but so was "5 Element Dumpling," which were basically xiao long baos.

Since each of the five dumplings was colored differently from the next and perched on its own oversized Chinese soup spoon, the waitress knew what one of the businessmen was about to ask before he opened his mouth. "They're different colors but they're all the same," she assured him.

Despite the gimmick, the dumplings hit all the familiar notes. It was as though a Chinese chef prepared it for a Chinese palate. The same can be said of an obscure dessert soup of mochi and fermented rice that only someone who grew up eating it in a Chinese household could appreciate. But even the basic dishes everyone knows were done the Chinese way. Not a drop of soy sauce stained the seafood fried rice. Instead, it's wok-tossed with crisp green beans in lieu of peas and with enough oil to keep the grains lubricated but not greasy. If you could ignore that shrimp accounted for the only seafood present and it cost $14, it's a great dish.

As Nova is technically a "fusion" restaurant, there were Japanese dishes mixed with the Chinese. Yet even these also tasted as though they were made by a chef who'd been preparing them for years. The eight folded slices of yellowtail sashimi surrounding a puddle of homemade onion ponzu and edible flowers were elegant enough for a high-end omakase. And when I tasted the salmon-skin salad, it was as vibrant as any I've had. Not only did I find generous amounts of freshly roasted salmon skin among the fancy greens, but there were also lots of properly made Japanese carrot pickles.

When Disneyland's fireworks finally lit up the distant sky at a quarter to ten, I could barely see them, let alone hear them. We were miles away from the Magic Kingdom. But I still heard a crackling sound when I bit into the crispy onigiri rice disk that was part of a dish of braised pork belly and soy sauce egg. The pork was decadent, the egg yolk was jammy, and for once, the Taoist element it was classified under fit perfectly. It was made possible with "Fire" in the same way the restaurant was made possible with the sixth, most important element of all: money.

NOVA KITCHEN & BAR
12361 Chapman Ave., Garden Grove, (714) 696-0888, novaoc.com. Open Sun.-Thurs., 4-11 p.m.; Fri.-Sat., 4 p.m.-midnight. Small plates, sushi and entrées, $6-$32. Full bar.

WHAT THE ALE
» GREG NAGEL

In Celebration of Craft Beer

The California Craft Brewers Association (CCBA) just announced the state now has more than 1,000 breweries. (That may seem like a lot, but in comparison, Starbucks has more than 2,800 locations in California.) As I asked CCBA managing director Lena Dstermann Barley if the guild knew which one was No. 1,000, I was secretly hoping it was one in our own back yard, considering two have recently popped up in Anaheim. But she replied: "It's hard to tell exactly, but it's one of five that opened in NorCal."

Tom McCormick, executive director of the CCBA, noted the positive impact these breweries has on the state goes far beyond tax revenue, manufacturing jobs and tourism. "Craft breweries also have a tangible influence on the growth and development of their region, investing in their community, employing their neighbors, and supporting local nonprofits," he said. It's something we've seen in OC's 40-ish breweries.

The association's California Craft Beer Summit happens this weekend in Long Beach, instead of on the state capitol lawn in Sacramento. In addition to the various seminars, I'm excited to try brews from some of the state's other 57 counties. The festival will be pouring upward of 500 beers from 175 California breweries. Here's the top 10 of what I want to try:

1. Sante Adairius Rustic Ales' Like Minds, a barrel-aged buckwheat saison
2. Abnormal Beer Co.'s Tiki Life for Me, an island cocktail wheat ale
3. Berryessa Brewing Co.'s rice lager Free Kittens
4. Cellarmaker Brewing Co.'s Moonage Daydream, a classic English pale ale
5. Gnarly Goat, Crooked Lane's Doppelbock aged in Highland Scotch barrels
6. From Dr. Hops Kombucha Beer, the IPK Tropical Hops, a heavily dry-hopped kombucha
7. Dust Bowl Brewing Co.'s Lo-Cal Lager, a Japanese dry rice lager
8. New California IPA, a collaboration between Karl Strauss Brewing Co. and Russian River Brewing Co.
9. Long Beach Beer Lab's Dad Beer, a German-style pilsener
10. The beer/wine hybrid Olivera Blanc from Los Angeles Ale Works

LETTERS@OCWEEKLY.COM

For more information about and tickets to the California Craft Beer Summit, visit californiacraftbeer.com/craft-beer-summit.

Hi-Time Wine Cellars

Del Maguey Single Village Mezcal Tasting!

Wednesday, September 18,
6:00-8:00 PM
at

Plums Cafe
369 E. 17th St
Costa Mesa

We will taste through some of the vaunted Del Maguey lineup paired with appropriate appetizers.

Our host will be **Jennifer Oakley**, West Coast Ambassador for Del Maguey

Cost is $75 and includes a bottle of Del Maguey Vida.

Reserve your seat at Hitimewine.net (search #118698)

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ERIN DEWITT

A Perfect Bowl

It's what you get at Blue Bowl, no matter how you pack it

LONG BEACH LUNCH
» ERIN DEWITT

The idea was simple: to create a fast-food concept using healthy, nutrient-rich whole ingredients and super foods. The reaction? Great! If you've been to either of Blue Bowl's two Orange County locations, specifically during the midafternoon, you've seen lines of people out the door and down the sidewalk.

So the new Blue Bowl location at the Long Beach Exchange was very exciting for us non-OC residents. Sure, it was worth braving traffic-clogged freeways for, but we'll take convenience any day. Blue Bowl opened inside the Hangar food court in mid-July, and the crowds came hungry.

As with Blue Bowl's other locations, this store is closed on Sundays, but it opens at a bright 7 a.m. every other day of the week, closing by 7 p.m. (6 p.m. on Saturdays).

For newcomers, the Blue Bowl experience is a choose-your-adventure situation. You can point and pick your bowl components from behind a glass panel, Subway-style. Each health-benefit-packed ingredient has been carefully researched and sourced.

It's intimidating at first. How does one choose among the assorted nut butters, berries, seeds and other goodies, all while trying to not tie up the line? The good news is that there are no bad combinations; each ingredient harmonizes with the next, and any mix you choose will result in a complexly layered delight.

A helpful visual aide at the counter will get you started, with a cross-section-like photo of layered bases and pointers explaining each one. There are warm, breakfast bases such as Original Chia (an ivory-colored, chia-dotted pudding) and Early Bird Oats, as well as cold bases such as Acai (which comes in a sherbet consistency), Majik Pineapple (a refreshing, citrusy slush) and the delicious Blue Chia, a creamy semi-sweet pudding that, thanks to a helping of spirulina, is a soft shade of sky blue.

After you choose your base or bases, go for fruits. There are bananas, strawberries and blueberries. Get them all. Next, pick a granola (maple quinoa is a good one), a nut butter (cashew!), dried berries and seeds, then add drizzles of sweeteners (if they have it, try ginger honee, a vegan honey substitute) and cinnamon (yes!).

Or you can just keep it easy and order the house specialty: Lazy Blue. This signature bowl comes with the following array of ingredients: açaí, pitaya, blue chia, pumpkin flax granola, all the fresh fruits, almond butter, toasted coconut, almonds, dried goji berries, cacao nibs, hemp seeds and pumpkin seeds, all topped with apple honee.

If you have any questions (like "What is pitaya, exactly?"), the staff are knowledgeable and patient. And quick. Like lightning, they layer beautifully composed, colorful concoctions, arranging banana slices as though they were flower petals.

But the attitude here for new guests should be "just try it." Select a bowl size (small, medium, or large, each at a flat rate), then go to town on the healthy stuff.

Though the Blue Bowl staff quickly create each customized bowl, the queues can get long. However, 10:30 a.m. on a Wednesday saw a mere four people in line—so if you can swing it, go before the lunch rush. Or wait in line—these bowls are totally worth it.

BLUE BOWL
4150 McGowen St., Ste. 8, Long Beach, (714) 876-5303; www.mybluebowl.com

PHOTOS BY GREG NAGEL

'The King of Eating'

Elevated dining at Orange Hill

There are elevated dining experiences, and then there are dining experiences at a higher elevation, where one can safely cut through huge hunks of beef and yell from the peak, "Fear me, for I am the king of eating!" The people at the bottom of the hill may look up for a brief second, perhaps keep going about their daily lives, leaving the curious to wander up the hill one day for a turn of their own.

Outdoor firepits and water features aside, what hits the glassware and plates inside Orange Hill can be equally as stunning as the view, where a pre-dinner cocktail in the O Bar is a perfect way to start a date. Led by the talented Allan Camarena, the bar program is easily one of OC's hidden gems, with a menu derived from interesting flavor combinations and a cocktail theory mixed with a healthy dose of tried-and-true recipes.

I was craving something tropical, zesty and sweet, so I went with the Prickly Pear cocktail, which has Elyx, elderflower, ginger and lemon. The drink may be foofoo pink and vodka-based, but it's one of those sippers that has a nice floral earthiness balanced by the lemon-and-mint garnish.

It's all about the small plates at this time, and the barbecue duck taco hits with a smokey-and-sweet blackberry-chipotle sauce and satisfying taco crunch. "It's like smoking quack," I say to myself in my best Donald Duck voice. Pair it with the Smoke & Honey cocktail, which has a kick of Islay Scotch peat smoke to achieve a higher level of duck-smoke consciousness. If you're down to try more apps or salads, grab the Frog's Hollow peaches and burrata while it lasts, as it's basically glazed cuts of nectarous summer fruits paired with the addictive cheese.

Orange Hill is a modern steakhouse at heart, and a small herd of new steaks just joined the menu, most notably a few cuts from Tasmanian beef producer Cape Grim and a zabuton from Snake River Farms. *Zabuton* is Japanese for "little pillow" and is basically organic Lunesta.

The zabuton cut is considerably mild despite its thunderstorm of white marbling. If you're more a fan of that Sam Elliot-narrated cut of beef, go for the 1855 New York strip that is about as classic as steak gets. Although both are cooked to perfection, the 1855's thickness and outer sear nearly bursts juice like a scene from *Kill Bill: Vol. 2* when rare. If it's a special night, definitely go with the Ghost Block cabernet from Oakville, which is a touch on the pricy side but cuts through each bite like a well-placed laser beam.

EAT & DRINK THIS NOW
» GREG NAGEL

ORANGE HILL
6410 E. Chapman Ave., Orange, (714) 997-2910, theorangehillrestaurant.com.

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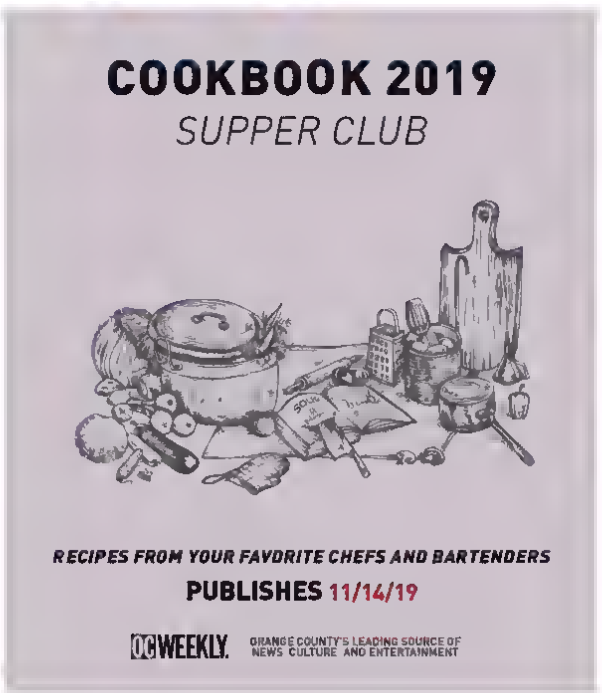


COURTESY OF PRACH LY

Don't Have to Live Like a Refugee

Cambodia Town Film Festival explores days before, during and after the Khmer Rouge

BY MATT COKER

Rap music, "thug life," mental health, refugee struggles and heritage protection are among the subjects explored during the seventh-annual Cambodia Town Film Festival (CTFF), which takes over the Art Theatre in Long Beach this weekend with new studio and independent features, documentaries, foreign features, short films, animated shorts, and a rereleased classic.

Besides motion pictures, CTFF includes special events and panel discussions with directors, producers, writers and actors. These filmmakers range from the emerging to the seasoned. "One of the key purposes of Cambodia Town Film Festival is to highlight the diversity of the Cambodian experience through the art of filmmaking," state the founders. "By specifically featuring films that deal with Cambodian social-political conflicts, traditions, challenges and characters, the festival will deepen Cambodian values and encourage new dialogue on a global scale."

A CTFF VIP ticket that covers all events and screenings is $200. The lineup that follows indicates individual event prices.

FRIDAY

'80s Movie Theme CTFF Kick-off Party. Appetizers are served until 9 p.m. *Sophy's Signature Dishes Thai & Cambodian Cuisine, 3240 E. Pacific Coast Hwy., Long Beach, cambodiatownfilmfestival.com. 7 p.m. $25-$35*

SATURDAY

In the Life of Music. Caylee So and Sok Visal's 2018 drama explores love, war and a family's relationship to "Champa Battambang," a song made famous by "The King of Cambodian Music," Sinn Sisamouth. The filmmakers and star Ellen Woug participate in a post-screening audience Q&A. *In the Life of Music* screens with writer/director A.M. Lukas' short *One Cambodian Family Please for My Pleasure*, in which a lonely Czech refugee (Emily Mortimer) tries to recruit a Cambodian family for her new "hometown of dreams" – Fargo, North Dakota. *Noon. $13*

Viplas/Rachana. In Chanvisal Sang's 2018 drama, a painter (Virak Vinch) with bipolar disorder realizes the true meaning of art—once she finds herself at home in a mental-health center. *3 p.m. $9*

Graves Without a Name. Rithy Panh's 2018 documentary explores the lasting effects of the Cambodian genocide through the experiences of a 13-year-old boy who searches for the graves of his lost family members. *5 p.m. $9*

praCh's *Dalama* Chronicles. CTFF co-founder/co-director Prach Ly was a 21-year-old rapper when he cut his first CD, *Dalama: The End'n Is Just the Begin'nn'*, in his parents' Long Beach garage. Since he didn't have a mixing board, he used a karaoke machine, sampled sound bites from old Khmer Rouge propaganda speeches and recited his refugee family's Cambodian-genocide horror stories. Ly made around 1,000 CDs that he passed around to friends during Cambodian New Year 2000, and not only did he later learn a copy found its way to Cambodia and onto Phnom Penh radio, but also that what was retitled *Khmer Rouge Rap* became the No. 1 album in a country he hadn't seen since he was a toddler. Now known as praCh, Cambodia's first rapper performs the album live at CTFF. *8 p.m. $15.*

SUNDAY

Bophana Center Short Documentaries. Based in Phnom Penh, the Bophana Center was co-founded in 2006 by Ieu Pannakar and Cambodian/French filmmaker Rithy Panh to restore, protect and enhance Cambodia's audiovisual heritage. The shorts screening are: Vunneng Leng's *Cyclo*, *Cambodian Heritage*; Poav Sev's *Ice-Cream*, Pring Proel and Veth Muong's *Mother's Heart*; Sithort Ret's *Noodle Seller*, Roda Dun's *I Hope One Day*, Saroeun Blong's *Life Under the Sunshine*, Rany Phok's *Soul Alive, Body Dead*, Minea Heng's *The Lake of Life*; Chhouk Loeurn's *I Am Still Alive*, and Lean Mang's *Home of the Dead*. *11 a.m. Free*

Shorts Corner With Filmmakers' Q&A. Featured filmmakers and shorts are Sihxy na Panh with *Flavor of Amok*, which is about a courted maiden losing her purity in the ancient kingdom of Angkor; Joseph Mills and Sopheak Sun with *High Point Summer*, in which Sopheak's viden diary explaining "thug life" in Cambodia is overtaken by unexpected tragedy; Alex Biniaz-Harris and Amhrose Soehn with *Garuda's Song*, which displays their four-handed piano piece based on Cambodian music before, during and after the Khmer Rouge, Youthana Yuos with *Buffalo Nickel*, in which a lonely Indian American befriends a social-media influencer who may have ulterior motives; Magali An Berthon with *Dancing In Silk*, in which students reconnect with their Cambodian identity through movement, costumes and community. *1 p.m. $10.*

Last Night I Saw You Smiling. Kavich Neang's new documentary follows three families as their iconic Phnom Penh home, the White Building, faces demolition. It screens with Danech Sau's short drama *A Million Years*, which has a young woman relaxing at a riverfront restaurant and recounting her past. *4 p.m. $9.*

Puthisen Neang Kongrey (12 Sisters). It's a remastered, high-definition version of Ly Bun Yim's 1968 Cambodian classic that is based on the ancient Khmer myth. A king with 12 orphaned sisters as wives takes as No. 13 a beautiful princess. But she's actually a giant witch who convinces the king that the other dozen wives are witches. *6 p.m. $10.*

Closing Ceremony and *Funan*. Denis Do's 2018 French animated feature is about a young mother seeking to find her 4-year-old son, who was torn from his family by the Khmer Rouge. *8 p.m. $13.*

MCOKER@OCWEEKLY.COM

CAMBODIA TOWN FILM FESTIVAL
at the Art Theatre, 2025 E. Fourth St., Long Beach. cambodiatownfilmfestival.com. Fri.-Sun. See website for complete list of films, show times and ticket prices.

Real Housewives of Madrid

BY MATT COKER

Linda Ronstadt: The Sound of My Voice. This new rockumentary looks at the career of the singer who was in her early twenties in the 1960s, when she burst onto the folk-rock music scene. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Thurs., Sept. 12. Call theater for show times and ticket prices.*

Buñuel In the Labyrinth of the Turtles. The Spanish animated film has Luis Buñuel facing the impact of his artistic ambitions while making a documentary. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 12, 2, 4 & 6 p.m. $7-$10.50.*

¡Atame! (Tie Me Up! Tie Me Down!) A recently discharged mental patient (Antonio Banderas) makes an actress (Victoria Abril) his prisoner in a bid to get her to fall in love with him. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 12, 2:30, 6 & 8:30 p.m., Sun., 6 & 8:30 p.m. $7-$10.50.*

Miles Davis: Birth of the Cool. The central theme of Stanley Nelson's new documentary and the jazz giant's life was a restless determination to break boundaries and exist on one's own terms. *Art Theatre, (562) 438-5435. Thurs., Sept. 12, 4 p.m., Fri., 5 p.m. $9-$12.*

Tigers Are Not Afraid. Mexican children band together to survive after drug-cartel violence leaves them orphans. *The Frida Cinema, thefridacinema.org. Thurs., Sept. 12, 6 & 10 p.m. $7-$10.50.*

Blink of an Eye. The star crossed friendship between NASCAR driver Michael Waltrip and the late Dale Earnhardt Sr. is explored. *Various theaters; www.fathomevents.com. Thurs., Sept. 12, 7 p.m. $12.50.*

Downton Abbey. Michael Engler's continuing story of the Crawley family. *Various theaters, www.fandango.com. Thurs., Sept. 12, 7 p.m. $8.50-$12.50; also Thurs. Thurs., Sept. 19-26. Visit website for theaters, show times and ticket prices.*

Heading Home: The Tale of Team Israel. This new documentary charts the underdog journey of Israel's national baseball team. *Edwards Westpark 8, (844) 462-7342. Opens Fri. Call theater for show times. $10.20-$13.20.*

Ne Zha. A young boy born with unique powers and destined by prophecy to bring destruction to the world must choose between good and evil. *AMC Orange 30 at the Outlets, (714) 703-4288. Opens Fri. Call theater for show times and ticket prices.*

Candy Corn. A group of bullies finds a target for their annual Halloween hazing ritual, but the chosen social outcast refuses to rest in peace. *The Frida Cinema, thefridacinema.org. Fri.–Thurs., Sept. 19, noon. $7.50.*

Friday the 13th Part III. While Jason Voorhees recovers inside a cabin near Crystal Lake from wounds he sustained in Part 2, fresh murder meat (a.k.a. coeds) arrives to vacation. *The Frida Cinema, thefridacinema.org. Fri., 2:30, 6 & 8 p.m. $7-$10.50.*

Depraved. Larry Fessenden's new horror indie updates the Frankenstein legend. *The Frida Cinema, thefridacinema.org. Fri., 2:30, 5:30 & 8 p.m. $7-$10.50.*

Endless Summer. The globe-trotting picture began as a poster from a photograph taken at Salt Creek Beach, which is the site of this "ending" summer DC Parks Sunset Cinema series. *Salt Creek Beach Park; ocparks.com. Fri., 6 p.m. Free.*

Friday the 13th. Counselors ignore locals' warnings of Crystal Lake's history of murders and set up a summer camp where, one by one, young people start disappearing. *Art Theatre, (562) 438-5435. Fri., 8 & 10 p.m. $9-$12.*

***Lord of the Rings* Trilogy.** Extended edition, 4K digital prints of all three smash movies are presented to celebrate the 16th anniversary of the third installment from Peter Jackson's franchise. Includes a 35-minute break for lunch and 50 minutes for dinner. *The Frida Cinema, thefridacinema.org. Sat., 11:30 a.m. $20 (food is extra).*

The Rocky Horror Picture Show. Live shadow-cast troupe K.A.D.S. performs a special fifth-anniversary program in Santa Ana, while Midnight Insanity appear in Long Beach. *The Frida Cinema, thefridacinema.org. Fri., 11:30 p.m. $13; also at Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $9-$12.*

Uta no Prince-sama—Maji Love Kingdom. Pop idols deliver a concert full of their favorite UtaPri songs. In Japanese with English subtitles. *Starlight Cinema City (714) 970-6700, also at Starlight Triangle Cinemas (949) 650-4300; starlightcinemas.com. Sat., 4 p.m. $5-$10.*

Autfest Film Festival 2019. The third-annual event focuses on autism and family dynamics. Visit www.autfestasa.com for screening information. *AMC Orange 30 at the Outlets, (714) 769-4288. Sun., 10 a.m. $10.*

***Star Trek: The Motion Picture* 40th Anniversary.** Commander James T. Kirk (William Shatner) and his old *Starship Enterprise* crew reassemble to investigate an immense cloud-like object that appears Earth-bound. *Various theaters; www.fathomevents.com. Sun., 1 & 4 p.m., Wed., 4 & 7 p.m. $12.50-$14.*

***El Norte* 35th Anniversary.** A brother (David Villalpando) and sister (Zaide Silvia Gutiérrez) flee Guatemala after a government massacre. Now in the U.S., they discover Reagan-era *El Norte* is not exactly welcoming. *Various theaters, www.fathomevents.com. Sun., 2 p.m. $12.50.*

National Theatre Live: *The Audience*. Moments that shaped Queen Elizabeth II (Helen Mirren) are related via her private "audiences" with prime ministers in this 2013 production from the London stage. *Irvine Barclay Theatre, www.thebarclay.org. Sun., 2 p.m. $17-$22.*

3 From Hell. Crazed killers Baby Firefly (Sheri Moon Zombie), Captain Spaulding (Sid Haig) and Otis Driftwood (Bill Moseley) unleash more bloody mayhem. This unrated version has a special Rob Zombie introduction and other surprises. *Various theaters, www.fathomevents.com. Mon.–Wed., 7 p.m. $15.*

Tokyo Ghoul S. A college student (Masataka Kubota) invited to dine with a sketchy ghoul may find himself on the menu. In Japanese with English subtitles. *Starlight Cinema City, (714) 970-6700; also at Starlight Triangle Cinemas, (949) 650-4300; starlightcinemas.com. Mon. & Wed., 7 p.m. $6-$12.*

ZZ Top: That Little Ol' Band From Texas. Sam Dunn's new documentary is about three oddball teenage blues men who became a beloved band. *Art Theatre, (562) 438-5435. Mon.–Tues., 7 p.m. $9-$12.*

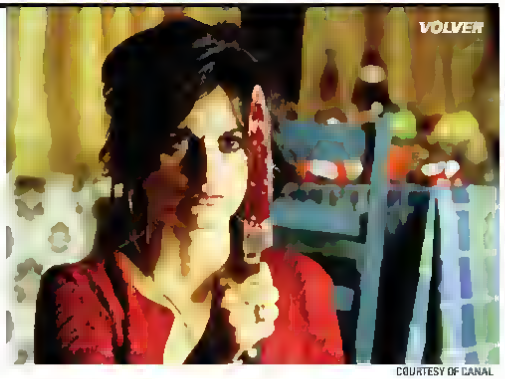
The Game Changers. James Wilks, an elite Special Forces trainer and *The Ultimate Fighter* winner, is "fueled by the truth" as he seeks answers about meat, protein and strength. *Various theaters; www.fathomevents.com. Mon., 7:30 p.m. $12.50.*

Murder In the Front Row: The San Francisco Bay Area Thrash Metal Story. Comedian and former Sacramento metalhead Brian Posehn narrates this new rockumentary on the Baghdad By the Bay scene. *Art Theatre, (562) 438-5435. Mon.–Tues., 9 p.m. $9-$12.*

Heather Bootie: Changing the World. Lilly Rivlin's 2017 documentary is on the most influential organizer you may have never heard of. *Dramatic Results Studio, (562) 595-4600. Tues., 6:30 p.m. $12.*

Back to the Future Part II. Teen Marty (Michael J. Fox) travels forward and backward in time after discovering his own timeline has changed. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinepolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1868. Tues., 7 p.m. $10.*

Promare. Thirty years after a race of flame-wielding mutants destroy half the world with fire, the arrival of an aggressive Mad Burnish group sets up an epic battle with the anti-Burnish Burning Rescue. *Various theaters, www.fathomevents.com. Tues., 7 p.m. (dubbed in English) Thurs., Sept. 19, 7 p.m. (English subtitles). $11.49-$14.49.*



COURTESY OF CANAL

***Weapons of the Spirit* 30th Anniversary.** La Chambon-sur-Lignon, a Protestant village in France, accepted Jews from Nazi persecution at a time most of the world closed its doors to them. The documentarian participates in a post-screening discussion. *Chapman University, (714) 628-7377. Tues., 7 p.m. Free.*

One Cut of the Dead. A hack director and his eclectic crew are making a low-budget zombie film called *One Cut of the Dead* when a real zombie outbreak begins. *The Frida Cinema, thefridacinema.org. Tues., 8 p.m. $7-$10.50.*

Putney Swope. In this 1969 indie skewering of corporate corruption, the token black man (Arnold Johnson) on a corporate board is accidentally voted in as the new chairman, then replaces all his white staffers with blacks (except for one token honky). *The Frida Cinema, thefridacinema.org. Wed., 2, 4, 6 & 8 p.m. $7-$10.50.*

Volver. Hard-working mother Raimunda (Penélope Cruz) deals with running a restaurant, grieving over her beloved aunt's death and disposing of her murdered husband. *The Frida Cinema, thefridacinema.org. Wed., 2:30 & 6 p.m., Thurs., Sept. 19, 2:30, 6 & 8:30 p.m. $7-$10.50.*

Out of Africa. A Danish baroness/plantation owner (Meryl Streep) has a passionate love affair with a free-spirited big-game hunter (Robert Redford) in 20th-century colonial Kenya. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $10.*

In Fabric. A lonely woman (Marianne Jean-Baptiste) searches for a life-changing dress. The artery-red gown fits perfectly—and unleashes unstoppable evil. *The Frida Cinema, thefridacinema.org. Wed., 8:30 & 10 p.m. $7-$10.50.*

The Blind Side. Michael Oher (Quinton Aaron) was a homeless and traumatized boy who became an All American football player and first-round NFL draft pick with the help of a caring family. *Fullerton Public Library, (714) 738-6333. Thurs., Sept. 19, 1 p.m. Free.*

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What Art Can Do

invest your time (and funds) into seeking out Canstruction Orange County's Design-Build contest entries

BY DAVE BARTON

How often do you hear that "[l]ocal prominent architectural, engineering, planning and design firms, and students mentored by these professionals" have gotten together to donate time and skills to create public art out of canned and bagged food?

Once a year, actually.

As part of Canstruction Orange County's annual Design-Build contest, nine sculptures will be on display this month at South Coast Plaza West/Crystal Court, John Wayne Airport and ARTIC. When the contest ends, awards will be given out, and the sculpture's contents—32,000 meals' worth—will be donated to OC Food Bank for redistribution to the poor and food insecure. No exact map to the locations is offered, so consider this a time-saving walk-through to make your hunt more convenient.

South Coast Plaza West/Crystal Court (*3333 Bear St., Costa Mesa, 800-782-8888, www.southcoastplaza.com*) has seven of the sculptures. On the first floor by See's Candies is the largest: *How to Train Your Dragon—The CANcealed World*. WATG & R.D. Olson's ode to the cartoon offers a pale Light Fury firedrake guarding a blue castle arch, its tail encircling one of the piers. Both the character and the arch are designed using tuna and sardine cans—as well as those of baked beans, vegetables and Mexican-style hominy—the different labels adding shading to the walls of color. I never located the second sculpture on that floor, LPA's *We CAN Save the Earth*, which was supposedly located near Crate & Barrel. The store's employees said it'd been set up right outside their window but disappeared, and when asked, the plaza's concierge thought it was still there.

On the second floor, near Victoria's Secret, is HNTB's *Connecting Communities, Fighting Hunger*, a representation of an OCTA bus built mostly of canned legumes, with the familiar side windows, design flairs and light-blue-and-orange waves all readily recognizable. Bags of black beans pose as asphalt, yellow taco seasoning creates road-dividing lines, and upside-down fruit cups serve as raised pavement markers. The Mars *Curiosity* Rover has been re-created out of tuna cans by Gensler & W.L. Butler in *Fighting Hunger to Mars and Back*, set up beside the Everything But Water store. The red planet's landscape is built of red Stagg's Chili With Beans cans and crumpled brown paper, while two planets made from yellow and blue albacore cans hang in the sky behind.

DAVE BARTON

The three third-floor sculptures are near Diesel, Pottery Barn Kids and Macy's. Disneyland Resort Design & Engineering has built *There's a CAN in My Boot!*, a larger-than-human-sized Woody doll from the *Toy Story* franchise tipping his hat and stretching out a leg. It's constructed with two kinds of Gerber baby food, bags of long-grain rice, and cans of olives, jalapeños, black beans and green chiles. In Terracon & WD Partners' *Peanuts* comic-strip-inspired sculpture, *Lucy CAN Help*, the titular character sits behind a red desk of pasta boxes and cans of Manwich, the words "Engineer is IN" on the front formed with twisted, plastic-wrapped beef jerky, green grass suggested by hundreds of cans of vegetables. In the last piece, SVA Architects aims to inspire the viewer to *Reflect* on world hunger, its 2,390 cans and a whole lot of tin foil creating a kind of silver mirror cube.

Down the 405 south from the Plaza, park near Terminal C at John Wayne Airport (*18601 Airport Way, Santa Ana, 949-252-5200, www.ocair.com/default*) to save yourself some mileage on the trek to the Baggage Claim Area, where Fluor's *Somewhere Over the Rainbow, U-n-I-CAN End Hunger!* sits. Sweet corn, fat-free refried beans, tomato sauce, kidney beans and packets of mustard bring life to a tall, gold-horned unicorn, its rainbow mane cascading to the floor in red, pink, orange, green, blue and purple rivers.

Wrap things up by taking the 55 north to the 5 north to the 57 north, exiting on Katella. Turn right, then make another right, and you're at the Anaheim Regional Transportation Intermodal Corridor (ARTIC), home of the last sculpture. The Corridor (*2626 E. Katella Ave., Anaheim, 714-385-5123, visitanaheim.org/plan/maps-transportation/artic*), itself pretty glorious, houses Webb Foodservice Design's *A Small Difference CAN Bring Giant Change* on its top floor, made from 6,726 cans of organic black beans, pitted olives, split peas, green beans, leafy spinach and sardines, Gatorade, and beef jerky, among other items. The Iron Giant's torso towers over several treetops, a tiny Hogarth sitting on the alien robot's shoulder, all guaranteed to make fans of the animated movie smile.

Kudos are due to Fluor for its presentation of the competition. Applaudable in every regard, it's a fine thing that so much volunteer work has gone into caring for the needs of our brothers and sisters, making art, AND offering something worthy of an Instagram post or two. Like to do your part? Make a direct donation to the organization via its website; dropping as little as $1 allows you to vote for your favorite piece online at canstructionoc.org/vote/.

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ARTSOVERLOAD

» AIMEE MURILLO

Sept. 13-19

EL GRITO: An evening of live musical and *danza* performances to celebrate Mexican Independence Day and Mexican culture. Fri., 5 p.m. Free. Argyros Plaza at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, scfta.org.

EARTHFEST: This day-long festival concerned with eco-consciousness includes workshops, honey harvesting, fiber arts with natural dyes, archery and fun activities for kids. Sat., 8 a.m. $20-$50; kids 5 and younger, free. Irvine Ranch Outdoor Education Center, 2 Irvine Park Rd., Orange. outdooreducationcenter.org/earthfest.

LATINX GAMES FESTIVAL 2019: Game designers, industry veterans and animators connect for discussions, talks and uplifting Latinx folk. Sat., 8 a.m. $20-$30. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689, molaa.org.

"ANGEL DUST": Ivy Troj, Rachael Bridge and Meegan "Magpie" Rodgers display their paintings of dark, fantastical creatures and magical worlds. Sat., 7 p.m. Dark Art Emporium, 256 Elm Ave., Long Beach, (562) 612-1118, darkartemporium.com.

THE BIG REVEAL BURLESQUE BUFFET: Fill up with a special brunch and bottomless mimosas while the Hollywood Girls and other burlesque troupes perform. Sun., 11:30 a.m. & 2:30 p.m. $45. 21+. The Federal, Long Beach, 102 Pine Ave., Long Beach. (562) 435-2000; www.thefederallb.com.

"EXHIBITING ARTIST: VAKSEEN": Some of the college artist/painter's pop surrealist portraits celebrating women and self-preservation are shown. Open Mon.-Thurs., 8 a.m.-5:30 p.m., also open alternating Fridays. Through Oct. 31. Free. Buena Park City Hall, 6650 Beach Blvd., Buena Park. (714) 562-3500; buenapark.com.

"ART UNDER PRESSURE": Anna Moore displays a new series of mono types. Open Wed.-Mon., noon-5 p.m., and by appointment. Through Sept. 30. Free. Sandstone Gallery, 384-A N. Coast Hwy., Laguna Beach. (949) 497-6775, sandstonegallery.com.

TACOSANDTEQUILA: Delicious food and booze, including craft brews, various tequila varieties and cocktails will be available for purchase; seating and blankets will not be provided. Thursday, Sept. 19. 5 p.m. Free. 21+. Kraemer Memorial Park, 201 N. Bradford Ave., Placentia. (714) 528-1973; www.placentiachamber.com.

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PHOTOS COURTESY JUNIORBROWN.COM

Man of Guit-Steel

Meet the luthier who helped Junior Brown create his signature instrument(s)

BY MATT COKER

The first thing you will notice when Junior Brown takes the Coach House stage Friday night is the impeccable, pressed suit and tie under his pristine cowboy hat.

The next thing you will notice is the unusual stringed instrument on a stand the Austin, Texas-based artist will amble up to. Legend has it the Guit-Steel, as he calls the electric guitar/lap steel guitar hybrid, came to him in a dream.

"A long time ago, I worked up in my mind a whole cartoon video of him walking around in his pajamas with two guitars," says Michael Stevens, the luthier who helped turn Brown's dream into a reality.

Brown and his wife/manager/rhythm guitarist, Tanya Rae, long ago settled in Austin, where they and their band took up a weekly residency at the Continental Club. Stevens crossed their path as he had a "comedy band" that would also play in what is billed as "the granddaddy of all local music venues." They'd even talked about possibly doing a musical project together, but that seemed to have fizzled out.

Stevens had been a luthier since 1968, left the business in 1974 to train show horses, then went back to making stringed instruments five years later—as Austin's live-music scene was blazing. His specialty was double-necked guitars, boasting that the one he made out of a Stratocaster "won five Grammys" for pop star Christopher Cross. "He played that for a long time," Stevens says. "You can look it up."

Of course, when most people think of double necks, they picture the Gibson EDS-1275 that Jimmy Page used in live Led Zeppelin shows. In the recording studio, the legendary guitar slinger could play an amplified acoustic for the intro to "Stairway to Heaven," put it down as the tape stopped, then pick up his electric for the blazing solo that pretty much lasts the entire second half of the mega-hit. Making that change would be too cumbersome onstage; the EDS-1275 allows him to seamlessly switch between the bottom, acoustic, six-string neck and the top 12-string electric.

Brown's predicament was the country-fried version of Jimmy's.

"Junior was playing at Hut's Hamburgers, a joint with live music in Austin, with Tex Thomas and the Danglin' Wranglers," Stevens remembers. "Back then, he was playing a little Gibson 33. He'd switch to the steel guitar [in the middle of a song], but he'd bang into it with the Gibson that was on a strap around his neck."

Plenty of other steel-guitar players used the instrument facing up on a stand, as though it were a keyboard, and then, while seated, they would lift a traditional guitar from their laps, Stevens notes, but Brown wanted to play both the steel and electric while standing up. "At some point, he kind of joked that he wanted to have the guitars together," Stevens says. "When his dream came, I wasn't there, fortunately, in bed with him—although we got in bed together later."

Seriously, it was a combination of Stevens' reputation with double necks and the musicians knowing each other from the Continental Club that finally did lead to a musical project together. But instead of a song or show, it was the Guit-Steel. "He had the concept for this thing," Stevens concedes of Brown. "I never would have thought of it."

The first version the partners created involved two Fenders: a Stringmaster eight-string steel guitar and a "really cheap" Bullet six-string electric guitar. Brown instructed Stevens to cut the "horn" off the guitar, which the luthier did before gluing it to the steel guitar's frame. "Yuck, it sounds awful," he recalls saying of the first sounds to come out of the thing. "It took a while to get the bugs out."

Brown insisted the instrument have the proper "balance." Strings were moved around, the steel side's shelf was monkeyed with, and the overall thickness was adjusted to compensate for the positions Brown's hands would have to be in to effortlessly switch between guitars. Giant rubber bands kept the two guitars together while spots for each fretboard were finalized. Holes were drilled, foam rubber was added, and Stevens even invented a "squishy" part whose "nasty name . . . we can't put in the paper."

Finally, "Big Red," the first finished Guit-Steel, was created, but the work was not over for Brown. "Then he had to learn how to play it," says Stevens in a tone dripping with deadpan. The Guit-Steel Brown plays now has been further refined. He plucks, strums and slaps the electric guitar as he would any other, but when he changes over to the steel side, the electric's strings face the floor.

Brown honored his unique instrument by titling his 1993 Curb Records album *Guit With It*, but he has said the Guit-Steel has done more than allow him to switch instruments mid-song. He credits it with further making his ferocious playing, bottomless-barrel vocalizing and clever songwriting truly one-of-a-kind.

Along the way in the Guit-Steel development, a stand was added because, otherwise, there were some notes and chords Brown could not play, according to Stevens. Also, because it weighed about 13 pounds, it was doing a number on Brown's back. The solution only led to more opportunity for Stevens, who says, "I ended up being in the guitar-stand business."

Today, Alpine, Texas-based Stevens Electrical Instruments will build a Guit-Steel for $14,500, with additional charges for any variations. The thrifty will be pleased to know a flight case from Keal Cases of Round Rock, Texas, as well as a Guit stand that fits a standard mic stand are included at no additional cost.

Stevens says he has filled about a half-dozen orders over the years, and he fondly recalls sending a made-to-order Guit-Steel to an Army Post Office address in Japan. But there is little chance whoever plays it can impress him the way the original dreamer does.

"He's a magician at it," says Stevens of Brown. "It's awesome watching him."

MCOKER@OCWEEKLY.COM

JUNIOR BROWN

performs at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com. Fri., 8 p.m. $22. All ages. You can reach Stevens Electrical Instruments via stevensguitars.com.

Money Matters

Punk/composer/illustrator/inventor May McDonough on art and commerce

Old Towne Orange is one of the few places in OC that looks as if it were built before 1965. With turn-of-century Craftsman homes, fountains, street banners and building colors other than tan, brown or beige, one half expects to see couples strolling the streets in Edwardian-era clothing or straw hats. It's a perfect setting to discuss DIY ethics in the digital age with the one-woman empire that is May McDonough. The composer, illustrator, garage punker and inventor and I met for eggs at Watson's Soda Fountain & Cafe, where we talked about her many sides and the eternal artist struggle of supporting yourself through your art. Why suffer the anxiety when you could have the security of a steady job and knowing where your next paycheck was coming from?

"Well, my brother and I used to joke that we have 'fictional character syndrome,'" she says. "When we were little kids watching movies, we idealized certain character types and just decided to be that way. We have since made our life choices based off that ideal—choosing what would be most interesting, as opposed to maybe what we should've done. And if I look back at my life, I probably made a lot of decisions that way. Or the other reason might just be, you know, I have some screws loose."

A classically trained vocalist, she started fronting her own bands at age 15 with a nudge from her mom, who taught her guitar and piano and was also a guitarist in an early incarnation of Kim Fowley's post-Runaways project Venus and the Razorblades. McDonough's bands, such as Eavesdrop and the May Company, as well as her solo music embraced her love of punk and psychedelia, which she parlayed into building DIY fuzz pedals for musicians around town. She has custom-built guitar-effects pedals for such like-minded musicians as John Dwyer from Thee Oh Sees, Sean Danson of the Gospels, comedian Marc Maron and indie producer Joel Jerome.

"I really love pedals," McDonough says. "I have a friend who made his own pedals, and he made me one. I don't remember what he called it, but it was really great. It was a blend between a fuzz pedal and an octave pedal. I fell in love with boutique pedals and decided I wanted to learn [to build them], so I got myself an *Electronics for Dummies* book. I've been into cloning pedals ever since. I try, through word of mouth, to let people know that I make them, and occasionally people will ask me to make them something and pay me for it."

McDonough uses the same innovative attitude when scoring a film. "I've done a lot of horror films, and I've invented instruments to get the sounds I want, [with] trips to Home Depot and digging through my trash, too," she says. "I find film soundtracks freeing because I really like being by myself creating music."

And how important is an audience to the creative process?

"That's a weird dichotomy because I have spent my life playing to audiences and trying to release albums," McDonough says. "I definitely feel like there's some sort of symbiotic relationship where you feel the need to share what you're doing. But it can also be a really difficult experience. I've played shows to empty rooms, when I just wanted to shoot myself onstage, you know? I was so flooded with anger because I'm playing to no one. 'What am I doing this for, some sort of experience?' I'm not sure why we need to do it, but it does seem to be important, and it does seem to be an integral part of the process."

I often wonder that myself, though performing seems to be a way of communicating that can't be done any other way.

"Yeah," McDonough agrees. "It's, like, this is what I have. This is all I have to offer, to participate in the human race. So, when there's no one there to receive that, it's really spirit-breaking."

Is it safe to say, I asked, that like many of us, you're consumed by music and art? And does it pay the bills?

"No way in hell," McDonough responds. "It pays a small portion of my bills—occasionally and if I'm lucky. The world has voted and decided that music is free, and it isn't a valid form of work, for some reason. So, I don't get paid much."

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THE HIGGS 8 p.m., $10-$12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa. (949) 764-0039; wayfarercm.com

JUNIOR BROWN; HOT ROD TRIO. 8 p.m., $22, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano. (949) 496-8930; thecoachhouse.com

MAIDEN USA—TRIBUTE TO IRON MAIDEN 9 p.m., free. 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton. (714) 871-2233; slidebarfullerton.com

NARCOLEPTIC YOUTH, GUTTER DEMONS, CORRUPTED YOUTH, DEVIATED STATE, NOT A CHANCE, FAHC, UPTOWN PSYCHOS, LOST ISSUE, THE WITHERS 7 p.m., $10-$12, 21+. The Doll Hut, 107 S. Adams St., Anaheim. (562) 277-0075; www.worldfamousdollhut.com

SPECIAL EFX, FEATURING CHIELI MINUCCI 8 p.m., $35, all ages. Spaghettini, 3005 Old Ranch Pkwy., Seal Beach. (562) 596-2199; spaghettini.com

TIJUANA DOGS 8:30 p.m., $10, all ages. Campus Jax, 3950 Campus Dr., Newport Beach. (949) 261-6270; campusjax.com

Saturday

AMY WINEHOUSE BIRTHDAY TRIBUTE, WITH CHERRY WINE; THE MOAN 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach. (562) 434-8292; alexsbar.com

ANTHONY GREEN 8 p.m., $25, all ages. Garden Amp, 12672 Main St., Garden Grove. (949) 415-8544; gardenamp.com.

DJ JAZZY JEFF; DJ SCRATCH 8 p.m., $20-$25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com.

GREGG KARUKAS 5:30 & 8 p.m., $35, all ages. Spaghettini; spaghettini.com

HOT BUTTERED RUM, ROERUCK & THE TWO DOLLAR BILL BAND 9 p.m., $12, 21+. The Wayfarer; wayfarercm.com.

LED ZEPAGAIN, BASH 8 p.m., $18, all ages. The Coach House; thecoachhouse.com.

LIL GOTIT 8 p.m., $18-$75, all ages. Constellation Room, 3503 S. Harbor Blvd., Santa Ana. (714) 957-0600; observatoryoc.com

LOUIS PRIMA JR. AND THE WITNESSES 8 p.m., $25-$200, all ages. Campus Jax; campusjax.com

RADOLESCENTS, FAHG, RIOTGUN, MANSON FAMILY RANCH 8 p.m., $10-$15, all ages. The Doll Hut; www.worldfamousdollhut.com

Sunday

HELL IS A CITY, DEAD FEATHERS, FAMILY OF LIGHT; LACEO IN BLUE 8 p.m., $5, 21+. Alex's Bar; alexsbar.com.

MILLENCOLIN, MEST, LAW 8 p.m., $25, all ages. The Observatory; observatoryoc.com

NANOFACE, VEX RUFFIN, WAX CHILDREN, ROBITO, COLLIN CAIRO 9 p.m., free, 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton. (714) 526-4529; facebook.com/continentalroom.

SCHOOL OF ROCK TUSTIN PRESENTS SUMMER 2019 SHOWCASES 11 a.m., $12, all ages. Garden Amp; gardenamp.com.

SCOTT STAPP OF CREED; MESSER, SUNFLOWER DEAD 7 p.m., $35, all ages. The Coach House; thecoachhouse.com.

SECRETS, REDEEM/REVIVE, TIES TO TREASON; SMARTER THAN ROBOTS, LIKE WOLVES WE PREY, A SUFFOCATING LIE 6:30 p.m., $35, all ages. Chain Reaction; allages.com.

STREET CORNER RENAISSANCE 7 p.m., $25, all ages. Spaghettini; spaghettini.com.

Monday

OCR POLLOCK, PHOTOGRAPHIC MEMORY, CREERS, DEATH BY FIREWORKS 8 p.m., free, 21+. The Wayfarer; wayfarercm.com.

IVOURIES, FUNKE, BROKEN HEARTS CLUB. 9 p.m., free, 21+. The Continental Room; www.facebook.com/continentalroom

Tuesday

RING'S PROPHET; RAVALACTONES; MARBLE BLUE 9 p.m., free, 21+. The Continental Room; www.facebook.com/continentalroom

GRAYSCALE, BELMONT, BEARINGS, RICH PEOPLE 7 p.m., $18, all ages. Chain Reaction; allages.com

TY HERNDON 7 p.m., $30, all ages. Spaghettini; spaghettini.com.

Wednesday

DW3 8 p.m., $25, all ages. Spaghettini; spaghettini.com.

RAYLA KRAEMER ARTIST SHOWCASE 6 p.m., free, all ages. Campus Jax; campusjax.com.

NOA JAMES, PRETTY PAPES, TUI OA SHARK, THEMOSTCRITICAL 9 p.m., free, 21+. The Continental Room; www.facebook.com/continentalroom.

PHUM VIPHURIT, GINGER ROOT 8 p.m., $17.50, 21+. La Santa, 220 E. Third St., Santa Ana. (657) 231-6005; lasantaec.com.

TOUBAB KREWE, JOACHIM COODER 8 p.m., $12-$15, 21+. The Wayfarer; wayfarercm.com.

Thursday, Sept. 19

AL DI MEOLA, TOM GRIESGRABER 8 p.m., $39.50, all ages. The Coach House; thecoachhouse.com

ALBUM ATTACK TAKES ON PETER GABRIEL'S SO 8 p.m., $5, 21+. The Wayfarer; wayfarercm.com.

IVATERRA 8 p.m., $15, all ages. Yost Theater, 307 N. Spurgeon St., Santa Ana. (714) 542-6060; theyostheater.com

MASSIVE BRAIN DAMAGE, FALLACY, EXILE, PRODUCTOS DE WILMAS 7 p.m., free, all ages. Garden Amp; gardenamp.com.

SO MANY WIZARDS, CHOLA ORANGE; STARMOS, CUSPIDORS 8 p.m., $5, 21+. Alex's Bar; alexsbar.com.

TIJUANA PANTHERS; NO AGE; THE HURRICANES, MUSTY BOYZ 8 p.m., $18.50, all ages. The Observatory; observatoryoc.com.

YEARBOOKS; WORLD WAR; SADDERDAY 7 p.m., $6-$8, all ages. Programme Skate & Sound, 2495 E. Chapman Ave., Fullerton. (714) 798-7566; facebook.com/programmehq.

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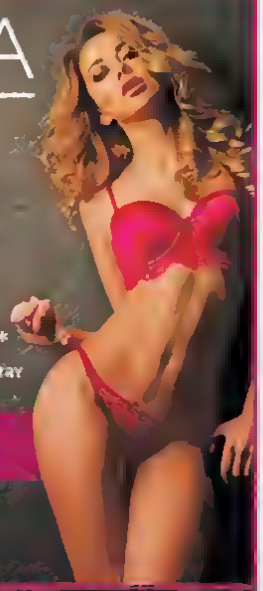

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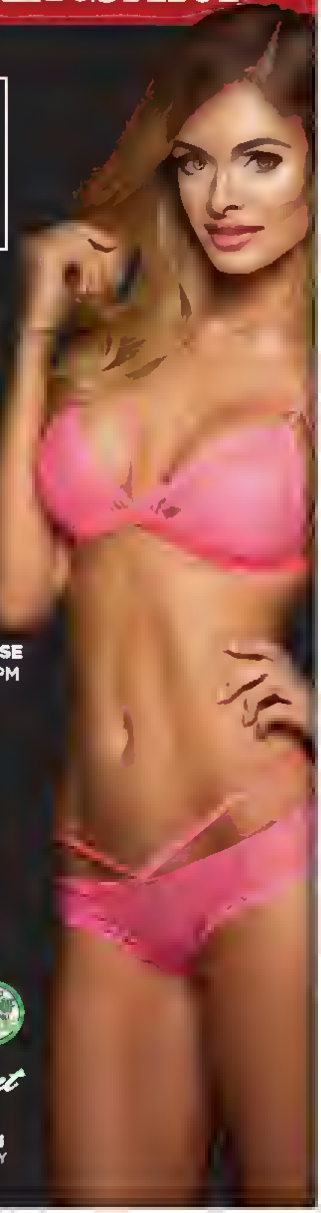

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Open Wide

My roommate is a gay men who is into getting fisted. A lot. We were FWBs until he moved into my place, at which point we agreed it would be better for us to not have sex anymore. It's worked out fine, and he's been here for a year. Here's the problem. About two years ago, he got into fisting, and he has someone over every night to fist him. As soon as he comes home from work, he spends a good hour in the bathroom cleaning out, and then some guy comes over to fist him. Every day. My roommate is a very attractive guy who doesn't think he's attractive at all. I've talked to him a few times about whether he's being sexually compulsive, but he just laughs and says, "Well, you suck a lot of dick." (I have a healthy but moderate sex life.) I am concerned that all this ass play is not healthy. As a friend, I want him to seek help for his sexual compulsion, his low self-esteem and his social isolation. As a roommate, I am tired of all these strange men coming into my home and the high water bill.

Frequent Insertions Sincerely Trouble Someone

"Fisting is a healthy and safe sexual activity *so long as the participants are sober*," said Dr. Peter Shalit, a physician and author who works with many gay men. "There is a misconception that fisting damages the anal sphincter, loosens it and causes a loss of bowel control over time. This is absolutely false."

Devin Franco, a gay porn star who's been getting fisted on a weekly basis for many years, backs up Dr. Shalit. "People who are only used to vanilla intercourse are sometimes shocked," said Franco. "People will leave comments on my videos asking if I was in pain, even though I'm *clearly* always enjoying it."

But exactly how does that work? How does someone like Franco get a fist and/or a ridiculously large sex toy in his butt?

"A skilled fisting bottom can voluntarily relax the anal sphincter in order to accommodate a hand up to the wrist or further," explained Dr. Shalit. "A skilled fisting top knows how to insert their hand—it's actually fingertips first, not a clenched fist—and how to do it gently, taking their time and using lots of lube. And, again, after the session is over, the sphincter returns to its normal state."

Which is not to say that people haven't injured themselves or others engaging in anal play with large sex toys, fists, or even perfectly average cocks—people most certainly have. That's why it's crucial to take things slow, use lots of lube and go at it sober.

"Fisting isn't for everyone," said Dr. Shalit. "In fact, most people are unable to relax their sphincter in this fashion."

But to figure out whether fisting is for you—to determine whether you're one of those people who can relax their sphincter—first, you gotta wanna, and then you gotta try.

And while fisting isn't for everyone, FISTS, like Dr. Shalit said, it's very clearly for your roommate. But enjoying the hell out of a particular sexual activity—even one that seems extreme to those who don't enjoy it—isn't by itself evidence of low self-esteem or sexual compulsion.

"If FISTS thinks his roommate has low self-esteem," said Dr. Shalit, "he's done the right thing by telling him he should seek help. But that's the end of his responsibility."

While Franco doesn't think getting fisted daily is proof that your roommate is out of control, fisting isn't something he does every day. "Doing it daily sounds *exhausting*," he said. "The act requires a lot of physical exertion. I personally need a little recovery time between sessions. But I do know guys who do it every day—maybe not a *fist* every day, but they play with large toys every day."

All that said, FISTS, two of your cited reasons for not liking what your roommate is up to are legitimate complaints that you shouldn't be shy about addressing.

"To not have a lot of strangers in and out of the apartment is a reasonable ask of a roommate," said Dr. Shalit. "But if the roommate sees a steady stream of FISTS's hookups coming over, it could seem like a double standard. And I suppose he could ask for extra help with the water bill, but I'm skeptical that 'cleaning out' for fisting would actually cause a significant increase in the bill."

SavageLove

» DAN SAVAGE

My husband of nearly 20 years came out to me as bisexual about two months ago. He assured me he has no intention of looking outside our marriage for other sex partners. We've always had a kind of barrier sexually, and it seemed to fall away after he came out. We've since done all manner of things, including my using a dildo on him. (Thanks for all the tips over the years about anal!) It has been a fun and empowering experience overall. There is one thing I am having trouble with. He mentioned that he'd like me to peg him using a strap-on. He'd like to actually feel my body against his. That would doubtless make the whole experience better for him, but I'm having a hard time wrapping my head around it. Does this require me, even if temporarily, to change my body? I'm feeling really vulnerable and insecure about it, like it means there's something wrong with my body. Using the dildo is no big thing, and I don't understand why this feels so different and difficult.

Pegging Feels Different

You don't have to do anything about this right now, PFD. Your husband only came out to you as bisexual two months ago! Your husband's honesty pulled down that barrier you'd always sensed but could never name, and that's wonderful and exciting. And you're already exploring anal penetration with him on the receiving end, which is something many straight men also enjoy. If covering your genitals temporarily with a strap-on makes you feel awkward or unwanted, you don't have to do it—not now, not ever. If covering your vulva with a strap-on makes you feel negated or undesireable, there are dildo harnesses that strap on to your thigh, not your crotch, and could provide your husband with body-to-body closeness during penetration while still leaving your vulva and clit accessible for digital stimulation.

On the Lovecast *(savagelovecast.com), are people actually using dental dams? (Spoiler: No.) Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org*

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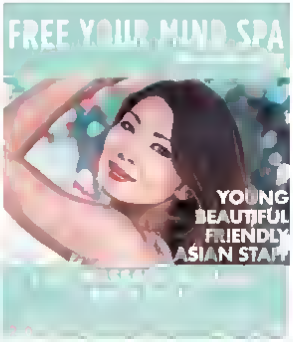
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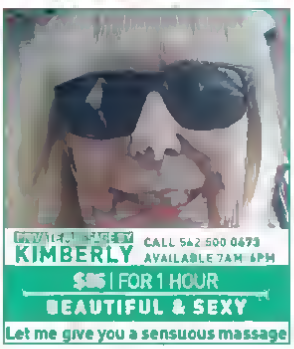
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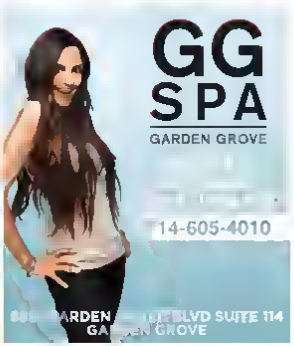
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Accounting Manager- Oversee client companies' finances. master's degree in finance, Accounting, Business Administration, 1 yr of exp. Songhyun Tax Service Inc. 8322 Garden Grove Blvd., #C1, Garden Grove, CA 92844

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Senior Accountant: Oversee client companies' finances. master's degree in Finance, Accounting, Business Administration, Economics. 5H Tax Consulting Group, Inc. 6261 Beach Blvd., #245, Buena Park, CA 90621

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Software Engineer Phunware, Inc. in Irvine, CA. Apply to HR Director, hrdiazco@phunware.com

Attorney needed at Masonek Law Ofc; ce Job location: Santa Ana. Send resume to 1851 1st Ave., Suite 900, Santa Ana, CA 92705. Attn: HR

Electronics Engineer Apply by mail only to Newracom, Inc. 25361 Commercentre Dr., Suite 200, Lake Forest, CA 92630. Attn: President

Manager I, QA Product Release. Req: Bach. in Engineering Management, Ind. Engineering, or rel. + 5 yr exp. Use knowledge of SAP, BDcos, and FDA regulations to manage the activities of product release. E/T B. Braun Medical Inc. Irvine, CA. Mail resume to A. Sutter, 824 12th Ave., Bethlehem, PA 18018 and ref. job 6221. Principals only. No calls. Visa sponsorship not offered.

Senior System Center Configuration Analyst at Insight Direct USA Inc. (Irvine, CA). Be responsible for the architecture design, planning, implementation and/or migration of SCCM hierarchy. Create and manage Active Directory Sites, Boundaries and Boundary Groups for content distribution. 3 yr exp. Addl duties, requirements, travel req. available upon request. Email resume and cover letter to josh.crum@insight.com, ref. Job#RD01.

Solution Architect – Oracle ERP Cloud to be responsible for the full-life cycle of ERP On Cloud projects. Req: 100% domestic & international travel to client sites. Jobsite: Irvine, CA. Mail resume & ad copy to: Vice President, Computer Technology Resources, Inc., 16 Technology Dr., Ste. 202, Irvine, CA 92618

General Tool, Inc. in Irvine seeks **Nat. Acct. Sales Mgr** to oversee sale of diamond tools. BS in Physics, Chem or rltd. + 2 yrs of exp req'd. Email resume generaltool@yahoo.com

Sales Executive. Reqs: Bachelor's degree plus 6 months of experience. Submit resumes to the attention of Xavier Pericas, Premo USA, Inc., 17451 Bastanchury Road, Suite 100-B, Yorba Linda, CA 92886

Architectural Designer (Irvine, CA). Resp for arch. project planning, design & specs. Req: Bach in Arch + 6 mos exp. Mail Resumes HPA, Inc., Ref. Job #ADES001, 16831 Bardeen Ave., #100, Irvine, CA 92612

COMPUTER Software Engr's in Irvine, CA. Dsgn & dvlp enterprise mgmt software apps. Dvlp workflow apps. Conduct product testing of software components & enhancements in simulation & real time environments. Reqs: Bach. + 2 yrs exp. Apply: Prism Software Corporation, Attn: Human Resources, Job ID# SWE1018, 15500 Rockfield Blvd., Suite C, Irvine, CA 92618. No recruiter fees.

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Accountant. Apply by mail to James Y. Lee & Co., Accountancy Corp., 2855 Michelle Dr., #200, Irvine, CA 92606. attn: CEO

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Concerto Healthcare Inc. of Aliso Viejo, CA seeks a Sr. Solutions Engineer. Reqs: Bachelor's Degree in Comp. Sci., Comp. Engr., or related & 5 yrs. of exp. as a Salesforce Administrator, Software Developer or Programmer using Salesforce Sales & Service cloud conf guration, Salesforce toolkit & Force.com platform technologies. Must be a Certified Salesforce Developer. Resumes to: Concerto Healthcare Inc., Miranda Gaines, 85 Enterprise, Suite 200, Aliso Viejo, CA 92656

Accounting Consultant (Aliso Viejo, CA) Develop, maintain / analyze client company's budgets, periodic reports. Review / analyze client company's accounting records, financial statements or other financial reports. Analyze business operations, trends, costs & revenues to project future revenues & expenses. 40hrs/wk. Bachelor's degree in Accounting or related required. Resume to: Neoiz America, Inc. Attn: Jaeho Choi, 92 Argonaut #205, Aliso Viejo, CA 92656

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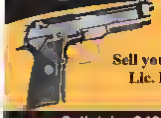
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NEW WHITE (LEFT AND TOP RIGHT) AND OLD GOLD (BDTTDM RIGHT)

PHOTOS BY FEDERICO MEDINA

Dome Day Scenario

Why Ali Baba Motel's makeover of convenience matters

BY ALEX CRAWFORD

Some landmarks are illustrious ornate monuments, such as the Statue of Liberty, designed to provide individuals (even the recently arrived, non-European ones) with a sense of place and beauty.

Others, such as the Hollywood sign, become landmarks accidentally. These leftover relics from a bygone era come to symbolize an entire way of life.

And still others, such as the Ali Baba Motel in Costa Mesa, toe the line between landmark and eyesore, yet they would be missed by a community if they were razed to make way for condos or what was once called "urban redevelopment."

The throughline here is that a landmark's origin story is less important than what it comes to symbolize. Intention doesn't matter; the statement remains. No one remembers that the Hollywood sign was a real-estate advertisement that once read, "Hollywoodland," and it doesn't matter that the primary purpose of the Ali Baba Motel is to be a waypost for transients, addicts and the sadly underrepresented motel dwellers.

Opened in 1973, the Ali Baba is a cultural icon that is one step closer to joining its city comrades Kona Lanes, the Omelette Parlor, the Mesa Theatre and too many others as casualties on the battlefield of progress.

In the case of Ali Baba, its iconic golden dome has been painted white, proving again that those who control privately owned businesses made emblematic by the public don't really give a shit.

The Golden Gate Bridge would never be painted green, so why would anyone change the color of the dome upon the Moorish-inspired motel that greets those approaching Newport Beach near the end of the 55 freeway? Because the upkeep of the gold paint was too much of a pain in the ass, according to the motel's manager, who refused to give his name and was reluctant to even speak with me.

The Ali Baba hasn't become part of the tragic landscape of parking lots and generic shopping centers that litter Orange County yet, but it took another step down the plank this summer.

Full disclosure: I am a huge fan of the Ali Baba Motel. As though a lighthouse in the distance spotted by weary sailor, it has always welcomed me to Costa Mesa, whether I was driving from Oregon, Los Angeles or just Santa Ana. In high school, because of its Islamic architecture, my Persian friend would tell other students that his parents owned it. A crowd of the high schoolers more inclined to hardcore partying would rent rooms there for weekend benders.

If you grew up in the Newport-Mesa area, you have a relationship with the motel, but it doesn't belong to you. It belongs to a shadow owner and a suspicious manager who don't want to sell it and value the convenience of upkeep over the keeping of the flame of local lore. It should be noted that while the upkeep of the gold paint on the Taj Mahal-esque dome was apparently too much, this is the same management that was reportedly slapped with 21 city code violations in 2013.

The Ali Baba isn't iconic in Costa Mesa in the same way as Segerstrom Hall, the Diego Sepulveda Adobe or even South Coast Plaza. Those are places that one finds on travel brochures put out by the city and, if you're visiting one of those places, you certainly aren't staying at the Ali Baba.

Rooms—43 in total—at the seedy stopover begin at $90 per night for a one-bedroom and go all the way up to $240 per night (are you kidding me?) for the three-bedroom suite. It's $10 extra for each additional guest, even if it's just a friend stopping by for a short "visit."

Yet, despite never staying there or having any desire to, many locals consider the painting over of the dome to be akin to blasphemy. A few residents even have a vision of purchasing the Ali Baba property and restoring it to its full glory as a swanky boutique hotel and cocktail bar. The unnamed manager with whom I spoke in the motel's gold-trimmed front office told me that several groups have inquired about buying the property, but the owner has no interest in selling.

A future in which the Ali Baba Motel is repurposed as a hip hotel is much better than one in which it's turned into another beige box devoid of character, a symptom of our country's architectural dystopian disease.

Much like tiki culture, the Ali Baba Motel is a physical embodiment of escapism. Its shockingly ornate tilework, mosque-like arches and vibrant foliage symbolize the allure of a faraway land. Its location and signage are a sliver of the roadside Americana that used to decorate many OC thoroughfares.

Orange County has been hellbent on architectural homogenization for the majority of my lifetime. (I'm 28 years old.) Nuanced landmarks such as the Ali Baba retain a bit of character as a community with an appealing landscape—just as Costa Mesa begins to more and more resemble Irvine. Then again, this is nothing new along Newport Boulevard. The streamline-style Mesa Theatre opened up the street (1890 Newport Blvd.) in 1948 and was shuttered in 1998 to make way for the ugly behemoth that became Borders Books, then Mother's Market. Old West-style, Frontierland-façaded Grant Boys (a.k.a. Grant's for Guns) operated at 1750 Newport Blvd. for 66 years before closing down, that iconic property now sits vacant, a sad tribute to another time.

One by one the business and architectural landmarks of Orange County are paved over for something shiny and modern that quickly becomes obsolete. History isn't erased in one fell swoop but is more a form of death by 1,000 papercuts. The literal whitewashing of the Ali Baba Motel dome is another papercut into the roadside-attraction culture of Orange County, and one day, there will be none left.

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